SUMMARY OF RESULTS

FOR THE

SENIOR 4 ENGLISH LANGUAGE ARTS PROVINCIAL EXAMINATION

JANUARY 2000

The January 2000 Senior 4 English Language Arts (ELA) Provincial Examination consisted of a Reading component and Process Writing component, and was administered over a five-day period (January 10–14, 2000). The overall theme of the examination was "Turning Points".

The first day of the examination was a two-hour preparatory session in which students read and made notes in a booklet of readings (first hour), and then participated in a one-hour small group discussion about this booklet. They were directed to focus on the theme and the individual selections and how the selections linked to each other and to the theme.

The Reading component was administered on the second day. In this three-hour session, students were given a booklet of readings that included literary and transactional selections, and were asked to respond to 24 questions designed to assess their knowledge and understanding of the readings. This component of the examination accounted for 40% of the examination mark.

The Process Writing component was administered over three consecutive days. On Wednesday January 12, students were assigned the writing task and given an hour to write their first draft. On the following day, students had one hour to revise their first draft. For the final day of the examination, students were given one hour to complete a final copy of their writing. This component of the examination accounted for 60% of the examination mark.

SUMMARY STATISTICS[1]

In January 2000, 7,812 students wrote both the Reading and Process Writing components of the Senior 4 English Language Arts Provincial Examination. These examination papers were marked centrally in Winnipeg and student marks were returned to schools on February 10, 1999.

The overall results of the Senior 4 English Language Arts Provincial Examination are as follows:

Provincial average:	72.5%	Reading average:	82.1%
Pass rate[2]:	95.1%	Process Writing average:	66.1%

Eighteen (0.2%) students attained a perfect score on the examination and 1,349 (17%) scored 85% or better.

Consistent with past provincial examinations, students performed better on the Reading component than the Process Writing component.

[1] Provincial Summary Report, English Language Arts, January 2000
[2] The percentage of students scoring 50% or better

READING RESULTS[3]

Provincial average: 82.1%
Pass rate[4]: 96.3%

Two hundred thirty-three students (2.9%) scored 100% on the Reading component, and 4,393 students (55.7%) scored 85% or higher.

Students were required to read several selections based on the theme of "Turning Points". The variety of selections helps evaluate the performance of students at three cognitive levels:

Level I – *Literal Comprehension*: students are required to understand explicit textual events or to choose responses directly from the text (five questions worth a maximum of seven marks).

Level II – *Interpretative Comprehension*: students have to infer meaning from the text, synthesize information, or elaborate on the textual materials (eight questions worth maximum of 13 marks).

Level III – *Critical/Reflective Comprehension*: students are required to consider or evaluate the implications of the text, propose interpretations, or draw conclusions from the reading selection (11 questions worth maximum of 20 marks).

Overall, students scored higher on literal comprehension (87.7%) than on interpretive comprehension reading questions (78.7%) and critical-reflective comprehension questions (82.2%).

The Reading component was composed of twelve questions based on literary and twelve questions based on transactional texts. Literary texts use language for artistic or aesthetic purposes. The literary selections on the test included a short story and two poems. Transactional text may be defined as pragmatic language—language used to get things done. The transactional selections were from *The Globe and Mail* and a Statistics Canada yearbook.

Students scored higher on transaction reading questions (84.7%) than on literary reading questions (79.4%).

Caution must be used when interpreting the results of student performance on the Reading component. It is important to take into account the different levels of difficulty inherent in the structure or content of each question and the text upon which the questions are based before interpreting any observed scores as strengths or weaknesses in student performance. For example, level 1 questions are designed to be cognitively less demanding than level 2 or 3, thus it is expected that student performance should be comparatively higher on these types of questions than on level 2 or level 3 questions.

[3] Provincial Summary Report, English Language Arts, January 2000, pages 11–12
[4] The percentage of students scoring 50% or better on the Reading component

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PROCESS WRITING RESULTS[5]

Provincial average: 66.1%
Pass rate[6]: 87.8%

One hundred seventy-three students (2.2%) were awarded a perfect score on their Process Writing essay. Seven hundred sixty-five (9.8%) received a score of 85% or better.

Students were requested to write a speech explaining what they believe to be important turning points in their lives, and why these are important.

Student writing was evaluated on four separate elements:

1. Content — communication of ideas, details, use of references;
   worth 30% of student's process writing mark.

2. Organization — order and arrangement of ideas and paragraphs, focus, transitions, effective opening and closing;
   worth 25% of student's process writing mark.

3. Style — engagement of reading, choice of writing techniques and language, syntax, voice;
   worth 25% of student's process writing mark.

4. Mechanics — spelling, punctuation, grammar, sentence structure;
   worth 20% of student's process writing mark.

Each of these components was measured on a five-point taxonomic scale: Level 1 (Poor), Level 2 (Limited), Level 3 (Satisfactory), Level 4 (Proficient), and Level 5 (Excellent).

Consistent with past provincial examinations, student writing tended to be stronger in the mechanics of language than in the content, organization or style of the essay.

[5] Provincial Summary Report, English Language Arts, January 2000, pages 13–15
[6] The percentage of students scoring 50% or better on the Process Writing component

PROVINCIAL SUMMARY REPORT

SENIOR 4
ENGLISH LANGUAGE ARTS
PROVINCIAL EXAMINATION

JANUARY 2000

Manitoba
Education
and Training

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

PERFORMANCE BY COMPONENT, COGNITIVE LEVEL, TEXT SELECTIONS, AND TEXT TYPE

NUMBER OF STUDENTS USED TO CALCULATE MEANS = 7812

	Exam Items	Total Marks	Mean Raw Score	Mean Percent	Standard Deviation Raw Score
EXAM SUMMARY					
Reading	1-24	40.0	32.82	82.06	5.78
Process Writing		60.0	39.68	66.13	8.52
TOTAL:		100.0	72.50	72.50	12.70
COGNITIVE LEVEL (Reading)					
1. Literal Comprehension	a	7.0	6.14	87.71	1.03
2. Interpretive Comprehension	b	13.0	10.23	78.73	2.20
3. Critical/Reflective Comprehension	c	20.0	16.45	82.24	3.46
Total:		40.0	32.82	82.06	5.78
a. 4, 10, 11, 13, 16					
b. 1, 5, 8, 12, 14, 19, 20, 24					
c. 2, 3, 6, 7, 9, 15, 17, 18, 21, 22, 23					
TEXT SELECTIONS (Reading)					
1. Turned on to Sound	1-3	6.0	5.41	90.22	1.05
2. Deer Season	4-9	11.0	8.74	79.47	2.01
3. Feeling Poorer? You're Right	10-12	4.0	3.32	82.99	0.84
4. Dropouts, Continuing Ed...	13-15	5.0	3.95	78.97	1.19
5. Tables Turned	16-18	4.0	3.14	78.56	1.06
6. Housewife	19-21	5.0	4.00	80.07	1.19
7. Welfare Was A Life Raft...	22-24	5.0	4.25	85.07	1.14
Total:		40.0	32.82	82.06	5.78
TEXT TYPE (Reading)					
Literary	d	20.0	15.89	79.44	3.35
Transactional	e	20.0	16.93	84.67	3.00
Total:		40.0	32.82	82.06	5.78
d. 4-9, 16-21					
e. 1-3, 10-15, 22-24					

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
100.0	18	18	0.23	0.23
99.0	43	61	0.55	0.78
98.0	46	107	0.59	1.37
97.6	3	110	0.04	1.41
97.0	41	151	0.52	1.93
96.6	6	157	0.08	2.01
96.4	8	165	0.10	2.11
96.0	38	203	0.49	2.60
95.6	8	211	0.10	2.70
95.4	14	225	0.18	2.88
95.0	35	260	0.45	3.33
94.6	4	264	0.05	3.38
94.4	3	267	0.04	3.42
94.0	16	283	0.20	3.62
93.6	8	291	0.10	3.73
93.4	31	322	0.40	4.12
93.0	27	349	0.35	4.47
92.6	8	357	0.10	4.57
92.4	37	394	0.47	5.04
92.0	23	417	0.29	5.34
91.6	9	426	0.12	5.45
91.4	36	462	0.46	5.91
91.0	21	483	0.27	6.18
90.8	1	484	0.01	6.20
90.6	10	494	0.13	6.32
90.4	71	565	0.91	7.23
90.0	32	597	0.41	7.64
89.6	7	604	0.09	7.73
89.4	86	690	1.10	8.83
89.0	24	714	0.31	9.14
88.6	9	723	0.12	9.25
88.4	80	803	1.02	10.28
88.0	39	842	0.50	10.78
87.8	1	843	0.01	10.79
87.6	11	854	0.14	10.93
87.4	65	919	0.83	11.76
87.2	1	920	0.01	11.78
87.0	79	999	1.01	12.79
86.8	5	1004	0.06	12.85

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
86.6	8	1012	0.10	12.95
86.4	58	1070	0.74	13.70
86.2	2	1072	0.03	13.72
86.0	100	1172	1.28	15.00
85.8	12	1184	0.15	15.16
85.6	10	1194	0.13	15.28
85.4	68	1262	0.87	16.15
85.2	1	1263	0.01	16.17
85.0	86	1349	1.10	17.27
84.8	9	1358	0.12	17.38
84.6	8	1366	0.10	17.49
84.4	59	1425	0.76	18.24
84.2	2	1427	0.03	18.27
84.0	88	1515	1.13	19.39
83.8	13	1528	0.17	19.56
83.6	15	1543	0.19	19.75
83.4	61	1604	0.78	20.53
83.2	2	1606	0.03	20.56
83.0	81	1687	1.04	21.59
82.8	24	1711	0.31	21.90
82.6	21	1732	0.27	22.17
82.4	45	1777	0.58	22.75
82.2	2	1779	0.03	22.77
82.0	99	1878	1.27	24.04
81.8	24	1902	0.31	24.35
81.6	20	1922	0.26	24.60
81.4	47	1969	0.60	25.20
81.2	1	1970	0.01	25.22
81.0	95	2065	1.22	26.43
80.8	21	2086	0.27	26.70
80.6	33	2119	0.42	27.12
80.4	66	2185	0.84	27.97
80.2	1	2186	0.01	27.98
80.0	67	2253	0.86	28.84
79.8	26	2279	0.33	29.17
79.6	27	2306	0.35	29.52
79.4	71	2377	0.91	30.43
79.0	69	2446	0.88	31.31
78.8	27	2473	0.35	31.66

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
78.6	21	2494	0.27	31.93
78.4	102	2596	1.31	33.23
78.2	3	2599	0.04	33.27
78.0	51	2650	0.65	33.92
77.8	20	2670	0.26	34.18
77.6	33	2703	0.42	34.60
77.4	126	2829	1.61	36.21
77.0	67	2896	0.86	37.07
76.8	16	2912	0.20	37.28
76.6	30	2942	0.38	37.66
76.4	146	3088	1.87	39.53
76.2	3	3091	0.04	39.57
76.0	69	3160	0.88	40.45
75.8	25	3185	0.32	40.77
75.6	22	3207	0.28	41.05
75.4	137	3344	1.75	42.81
75.2	4	3348	0.05	42.86
75.0	75	3423	0.96	43.82
74.8	10	3433	0.13	43.95
74.6	31	3464	0.40	44.34
74.4	118	3582	1.51	45.85
74.2	4	3586	0.05	45.90
74.0	99	3685	1.27	47.17
73.8	14	3699	0.18	47.35
73.6	24	3723	0.31	47.66
73.4	132	3855	1.69	49.35
73.2	3	3858	0.04	49.39
73.0	114	3972	1.46	50.84
72.8	13	3985	0.17	51.01
72.6	25	4010	0.32	51.33
72.4	113	4123	1.45	52.78
72.2	4	4127	0.05	52.83
72.0	126	4253	1.61	54.44
71.8	15	4268	0.19	54.63
71.6	27	4295	0.35	54.98
71.4	104	4399	1.33	56.31
71.2	6	4405	0.08	56.39
71.0	141	4546	1.80	58.19
70.8	9	4555	0.12	58.31

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
70.6	13	4568	0.17	58.47
70.4	87	4655	1.11	59.59
70.2	4	4659	0.05	59.64
70.0	143	4802	1.83	61.47
69.8	21	4823	0.27	61.74
69.6	19	4842	0.24	61.98
69.4	94	4936	1.20	63.18
69.2	2	4938	0.03	63.21
69.0	138	5076	1.77	64.98
68.8	10	5086	0.13	65.10
68.6	21	5107	0.27	65.37
68.4	82	5189	1.05	66.42
68.2	6	5195	0.08	66.50
68.0	124	5319	1.59	68.09
67.8	17	5336	0.22	68.31
67.6	29	5365	0.37	68.68
67.4	60	5425	0.77	69.44
67.2	7	5432	0.09	69.53
67.0	100	5532	1.28	70.81
66.8	19	5551	0.24	71.06
66.6	20	5571	0.26	71.31
66.4	54	5625	0.69	72.00
66.2	10	5635	0.13	72.13
66.0	86	5721	1.10	73.23
65.8	11	5732	0.14	73.37
65.6	26	5758	0.33	73.71
65.4	61	5819	0.78	74.49
65.2	6	5825	0.08	74.56
65.0	88	5913	1.13	75.69
64.8	15	5928	0.19	75.88
64.6	27	5955	0.35	76.23
64.4	45	6000	0.58	76.80
64.2	7	6007	0.09	76.89
64.0	64	6071	0.82	77.71
63.8	16	6087	0.20	77.92
63.6	19	6106	0.24	78.16
63.4	46	6152	0.59	78.75
63.2	3	6155	0.04	78.79
63.0	72	6227	0.92	79.71

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
62.8	7	6234	0.09	79.80
62.6	18	6252	0.23	80.03
62.4	48	6300	0.61	80.65
62.2	3	6303	0.04	80.68
62.0	59	6362	0.76	81.44
61.8	15	6377	0.19	81.63
61.6	18	6395	0.23	81.86
61.4	38	6433	0.49	82.35
61.2	3	6436	0.04	82.39
61.0	66	6502	0.84	83.23
60.8	14	6516	0.18	83.41
60.6	25	6541	0.32	83.73
60.4	49	6590	0.63	84.36
60.2	3	6593	0.04	84.40
60.0	52	6645	0.67	85.06
59.8	19	6664	0.24	85.30
59.6	16	6680	0.20	85.51
59.4	34	6714	0.44	85.94
59.2	5	6719	0.06	86.01
59.0	44	6763	0.56	86.57
58.8	16	6779	0.20	86.78
58.6	23	6802	0.29	87.07
58.4	35	6837	0.45	87.52
58.2	2	6839	0.03	87.54
58.0	44	6883	0.56	88.11
57.8	15	6898	0.19	88.30
57.6	17	6915	0.22	88.52
57.4	35	6950	0.45	88.97
57.2	4	6954	0.05	89.02
57.0	33	6987	0.42	89.44
56.8	10	6997	0.13	89.57
56.6	15	7012	0.19	89.76
56.4	25	7037	0.32	90.08
56.2	2	7039	0.03	90.10
56.0	25	7064	0.32	90.42
55.8	11	7075	0.14	90.57
55.6	10	7085	0.13	90.69
55.4	28	7113	0.36	91.05
55.2	2	7115	0.03	91.08

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
55.0	28	7143	0.36	91.44
54.8	6	7149	0.08	91.51
54.6	14	7163	0.18	91.69
54.4	19	7182	0.24	91.94
54.2	5	7187	0.06	92.00
54.0	17	7204	0.22	92.22
53.8	10	7214	0.13	92.35
53.6	16	7230	0.20	92.55
53.4	23	7253	0.29	92.84
53.2	2	7255	0.03	92.87
53.0	25	7280	0.32	93.19
52.8	8	7288	0.10	93.29
52.6	9	7297	0.12	93.41
52.4	16	7313	0.20	93.61
52.2	4	7317	0.05	93.66
52.0	19	7336	0.24	93.91
51.8	7	7343	0.09	94.00
51.6	6	7349	0.08	94.07
51.4	21	7370	0.27	94.34
51.2	2	7372	0.03	94.37
51.0	19	7391	0.24	94.61
50.8	4	7395	0.05	94.66
50.6	7	7402	0.09	94.75
50.4	7	7409	0.09	94.84
50.2	2	7411	0.03	94.87
50.0	19	7430	0.24	95.11
49.8	5	7435	0.06	95.17
49.6	6	7441	0.08	95.25
49.4	12	7453	0.15	95.40
49.2	1	7454	0.01	95.42
49.0	15	7469	0.19	95.61
48.8	3	7472	0.04	95.65
48.6	6	7478	0.08	95.72
48.4	11	7489	0.14	95.87
48.0	19	7508	0.24	96.11
47.8	4	7512	0.05	96.16
47.6	2	7514	0.03	96.19
47.4	13	7527	0.17	96.35
47.2	4	7531	0.05	96.40

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
47.0	10	7541	0.13	96.53
46.8	7	7548	0.09	96.62
46.6	4	7552	0.05	96.67
46.4	10	7562	0.13	96.80
46.0	13	7575	0.17	96.97
45.8	1	7576	0.01	96.98
45.6	5	7581	0.06	97.04
45.4	10	7591	0.13	97.17
45.0	8	7599	0.10	97.27
44.8	5	7604	0.06	97.34
44.6	1	7605	0.01	97.35
44.4	4	7609	0.05	97.40
44.2	1	7610	0.01	97.41
44.0	12	7622	0.15	97.57
43.8	1	7623	0.01	97.58
43.6	1	7624	0.01	97.59
43.4	9	7633	0.12	97.71
43.2	1	7634	0.01	97.72
43.0	12	7646	0.15	97.88
42.8	2	7648	0.03	97.90
42.6	4	7652	0.05	97.95
42.4	6	7658	0.08	98.03
42.2	1	7659	0.01	98.04
42.0	4	7663	0.05	98.09
41.8	2	7665	0.03	98.12
41.6	3	7668	0.04	98.16
41.4	2	7670	0.03	98.18
41.2	1	7671	0.01	98.20
41.0	9	7680	0.12	98.31
40.8	4	7684	0.05	98.36
40.6	2	7686	0.03	98.39
40.4	9	7695	0.12	98.50
40.2	1	7696	0.01	98.52
40.0	5	7701	0.06	98.58
39.8	2	7703	0.03	98.60
39.6	4	7707	0.05	98.66
39.4	4	7711	0.05	98.71
39.2	2	7713	0.03	98.73
39.0	3	7716	0.04	98.77

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
38.8	2	7718	0.03	98.80
38.6	2	7720	0.03	98.82
38.4	5	7725	0.06	98.89
38.0	5	7730	0.06	98.95
37.8	3	7733	0.04	98.99
37.4	5	7738	0.06	99.05
37.2	2	7740	0.03	99.08
37.0	6	7746	0.08	99.16
36.8	1	7747	0.01	99.17
36.6	1	7748	0.01	99.18
36.4	4	7752	0.05	99.23
36.0	5	7757	0.06	99.30
35.8	1	7758	0.01	99.31
35.4	3	7761	0.04	99.35
35.0	2	7763	0.03	99.37
34.8	1	7764	0.01	99.39
34.6	2	7766	0.03	99.41
34.4	2	7768	0.03	99.44
34.0	1	7769	0.01	99.45
33.8	1	7770	0.01	99.46
33.6	1	7771	0.01	99.48
33.4	5	7776	0.06	99.54
33.0	1	7777	0.01	99.55
32.6	1	7778	0.01	99.56
32.4	2	7780	0.03	99.59
32.0	3	7783	0.04	99.63
31.0	2	7785	0.03	99.65
30.8	1	7786	0.01	99.67
30.0	2	7788	0.03	99.69
29.6	2	7790	0.03	99.72
29.4	1	7791	0.01	99.73
29.0	2	7793	0.03	99.76
28.8	2	7795	0.03	99.78
28.4	3	7798	0.04	99.82
28.0	2	7800	0.03	99.85
27.8	2	7802	0.03	99.87
27.0	1	7803	0.01	99.88
26.6	1	7804	0.01	99.90
25.4	1	7805	0.01	99.91

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF TOTAL RAW SCORES

Mean % (Max=100Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
24.6	2	7807	0.03	99.94
23.6	1	7808	0.01	99.95
23.0	2	7810	0.03	99.97
19.0	2	7812	0.03	100.00

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

PERCENTAGE OF STUDENTS AT EACH MARK INCREMENT

READING

(NR = No Response)
(n = Number of students who responded to each question)
(N = Number of students who participated in Reading)

N = 7855

Question	n	Maximum Score	0.0	1.0	2.0	3.0	NR
1	7854	1	21.5	78.4			0.0
2	7836	2	4.6	4.0	91.1		0.2
3	7780	3	2.9	1.2	9.9	85.1	1.0
4	7834	2	0.8	11.1	87.8		0.3
5	7815	1	67.9	31.6			0.5
6	7674	2	9.8	16.7	71.1		2.3
7	7815	1	24.5	75.0			0.5
8	7753	3	2.9	2.1	9.7	84.1	1.3
9	7717	2	21.1	6.7	70.5		1.8
10	7852	1	6.1	93.8			0.0
11	7851	1	23.6	76.3			0.1
12	7759	2	6.7	22.6	69.4		1.2
13	7788	2	5.6	18.6	74.9		0.9
14	7760	2	9.3	8.2	81.3		1.2
15	7673	1	42.5	55.1			2.3
16	7813	1	11.2	88.3			0.5
17	7725	2	9.4	12.2	76.8		1.7
18	7553	1	36.4	59.8			3.8
19	7823	1	19.4	80.2			0.4
20	7816	2	8.6	35.4	55.5		0.5
21	7762	2	8.1	8.1	82.6		1.2
22	7718	2	5.2	10.4	82.7		1.7
23	7717	2	7.0	13.1	78.1		1.8
24	7737	1	18.6	79.9			1.5

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF RAW SCORES

READING

Mean % (Max= 40Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
100.0	233	233	2.97	2.97
97.5	633	866	8.06	11.02
95.0	771	1637	9.82	20.84
92.5	772	2409	9.83	30.67
90.0	678	3087	8.63	39.30
87.5	706	3793	8.99	48.29
85.0	600	4393	7.64	55.93
82.5	535	4928	6.81	62.74
80.0	471	5399	6.00	68.73
77.5	398	5797	5.07	73.80
75.0	287	6084	3.65	77.45
72.5	273	6357	3.48	80.93
70.0	228	6585	2.90	83.83
67.5	213	6798	2.71	86.54
65.0	154	6952	1.96	88.50
62.5	162	7114	2.06	90.57
60.0	130	7244	1.65	92.22
57.5	104	7348	1.32	93.55
55.0	94	7442	1.20	94.74
52.5	63	7505	0.80	95.54
50.0	60	7565	0.76	96.31
47.5	50	7615	0.64	96.94
45.0	42	7657	0.53	97.48
42.5	34	7691	0.43	97.91
40.0	35	7726	0.45	98.36
37.5	23	7749	0.29	98.65
35.0	19	7768	0.24	98.89
32.5	17	7785	0.22	99.11
30.0	18	7803	0.23	99.34
27.5	13	7816	0.17	99.50
25.0	7	7823	0.09	99.59
22.5	7	7830	0.09	99.68
20.0	11	7841	0.14	99.82
17.5	2	7843	0.03	99.85
15.0	5	7848	0.06	99.91
12.5	3	7851	0.04	99.95
10.0	2	7853	0.03	99.97
7.5	1	7854	0.01	99.99
2.5	1	7855	0.01	100.00

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

PERCENTAGE OF STUDENTS AT EACH LEVEL ON THE ANALYTIC SCALE

PROCESS WRITING

(NR = No Response)
(N = Number of students who participated in Process Writing)

N = 7833

Elements of Language	Element Percentage*	Level on Taxonomy 0	1	2	3	4	5	NR	Total
Content	(30%)	0.6	4.4	12.8	49.0	27.5	5.7	0.0	100.0
Organization	(25%)	0.0	0.6	14.0	57.0	23.6	4.8	0.0	100.0
Style	(25%)	0.0	0.3	8.8	51.7	31.3	7.9	0.0	100.0
Mechanics	(20%)	0.0	0.6	10.0	34.6	38.0	16.8	0.0	100.0

* Percentage indicates value of each element used in the analytical marking of the process writing task.

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF RAW SCORES

PROCESS WRITING

Mean % (Max= 60Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
100.0	173	173	2.21	2.21
96.0	23	196	0.29	2.50
95.0	96	292	1.23	3.73
94.0	49	341	0.63	4.35
91.0	43	384	0.55	4.90
90.0	72	456	0.92	5.82
89.0	186	642	2.37	8.20
88.0	1	643	0.01	8.21
87.0	3	646	0.04	8.25
86.0	39	685	0.50	8.75
85.0	80	765	1.02	9.77
84.0	379	1144	4.84	14.60
83.0	7	1151	0.09	14.69
82.0	4	1155	0.05	14.75
81.0	14	1169	0.18	14.92
80.0	416	1585	5.31	20.23
79.0	98	1683	1.25	21.49
78.0	59	1742	0.75	22.24
77.0	3	1745	0.04	22.28
76.0	71	1816	0.91	23.18
75.0	360	2176	4.60	27.78
74.0	155	2331	1.98	29.76
73.0	111	2442	1.42	31.18
72.0	6	2448	0.08	31.25
71.0	118	2566	1.51	32.76
70.0	191	2757	2.44	35.20
69.0	499	3256	6.37	41.57
68.0	83	3339	1.06	42.63
67.0	9	3348	0.11	42.74
66.0	160	3508	2.04	44.78
65.0	210	3718	2.68	47.47
64.0	875	4593	11.17	58.64
63.0	23	4616	0.29	58.93
62.0	26	4642	0.33	59.26
61.0	20	4662	0.26	59.52
60.0	1101	5763	14.06	73.57
59.0	85	5848	1.09	74.66
58.0	96	5944	1.23	75.88
57.0	12	5956	0.15	76.04

PROVINCIAL EXAMINATION - PROVINCIAL SUMMARY REPORT

ENGLISH LANGUAGE ARTS - January 2000

FREQUENCY DISTRIBUTION OF RAW SCORES

PROCESS WRITING

Mean % (Max= 60Mks)	Frequency (# of students)	Cumulative Frequency	Percentage	Cumulative Percentage
56.0	154	6110	1.97	78.00
55.0	284	6394	3.63	81.63
54.0	203	6597	2.59	84.22
53.0	35	6632	0.45	84.67
52.0	38	6670	0.49	85.15
51.0	136	6806	1.74	86.89
50.0	73	6879	0.93	87.82
49.0	212	7091	2.71	90.53
48.0	90	7181	1.15	91.68
47.0	11	7192	0.14	91.82
46.0	62	7254	0.79	92.61
45.0	111	7365	1.42	94.03
44.0	92	7457	1.17	95.20
43.0	54	7511	0.69	95.89
42.0	11	7522	0.14	96.03
41.0	2	7524	0.03	96.06
40.0	127	7651	1.62	97.68
39.0	30	7681	0.38	98.06
38.0	20	7701	0.26	98.31
37.0	10	7711	0.13	98.44
36.0	10	7721	0.13	98.57
35.0	17	7738	0.22	98.79
34.0	45	7783	0.57	99.36
33.0	5	7788	0.06	99.43
32.0	4	7792	0.05	99.48
31.0	8	7800	0.10	99.58
30.0	5	7805	0.06	99.64
29.0	10	7815	0.13	99.77
28.0	2	7817	0.03	99.80
26.0	2	7819	0.03	99.82
25.0	4	7823	0.05	99.87
24.0	1	7824	0.01	99.89
23.0	1	7825	0.01	99.90
20.0	4	7829	0.05	99.95
19.0	1	7830	0.01	99.96
14.0	1	7831	0.01	99.97
0.0	2	7833	0.03	100.00

Senior 4 English Language Arts

Provincial Examination

Administration Manual for Supervising Teachers

January 2000

Manitoba
Education
and Training

PREFACE

This *Administration Manual for Supervising Teachers* is one of a four-part series of documents:

- *Policies and Procedures for Provincial Examinations and Standards Tests*
- *Information Bulletin*
- ***Administration Manual for Supervising Teachers***
- *Checklist for Supervising Teachers*

These documents prepare teachers and administrators for the Senior 4 English Language Arts Provincial Examination. Please use this document in conjunction with the registration package and other documents in the series to gain a full understanding of the protocols and procedures associated with this examination.

The *Administration Manual for Supervising Teachers* and the *Checklist for Supervising Teachers* must be read prior to administering the examination. The rules and guidelines in this manual and in the accompanying *Checklist for Supervising Teachers* must be strictly observed to ensure the consistency of examination administration.

This document contains general information regarding the Senior 4 English Language Arts Examination. It also contains policies regarding absenteeism, lateness, violation of rules, etc. Please see the *Checklist for Supervising Teachers* for step-by-step instructions for each day of examination administration. With these documents we have attempted to anticipate and address your questions.

This information has been provided in advance to familiarize you with this process and allow adequate time for questions.

If you encounter exceptional circumstances not addressed in this *Administration Manual* or the *Checklist for Supervising Teachers*, or if you have further inquiries, contact Suzanne Lepage, Administrative Officer or Kim Browning, Planning Analyst, at 945-6156, or toll free 1-800-282-8069 ext. 6156.

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GENERAL INFORMATION

About the Examination

- The provincial examination is based on the English Language Arts Senior Years (1987 Ed) curriculum. The current provincial examinations are mandated under Strategy 62 of *Answering the Challenge* (June 1990).
- The provincial examination counts for 30% of each student's final grade in the course. Student marks will be returned to schools by February 11, 2000 and will be reported as a score out of 30 as well as a percentage score.
- All students enrolled in Core 40G, Literary Specialization (40S) and Transactional Specialization (40S), except those who have been exempted, must write the Senior 4 English Language Arts Provincial Examination on Monday, January 10 to Friday, January 14, 2000. Please note that all students repeating the above mentioned courses must write the examination, even those who may have previously passed the examination. Only students registered in the course for semester 1 are eligible to write the examination.
- The number of examination papers sent to your school is based on the registration information provided by your school. Please advise Suzanne Lepage or Kim Browning at 945-6156 or toll free at 1-800-282-8069, extension 6156, immediately if the number of students registered to write the examination has increased since the October 29, 1999 registration.
- Manitoba Education and Training is responsible for provincial examination development, scoring, and reporting of student marks to schools. Examinations are scored centrally at the Department with the assistance of classroom teachers who have been recommended by their Divisions.

Features of the Examination

This year, the Senior 4 English Language Arts Provincial Examination is scheduled from **Monday to Friday**, January 10 to 14, 2000.

Monday, Session 1, is a preparatory session in which students read a *Preparatory Readings* booklet (one hour) and participate in a small group discussion (one hour).

Tuesday, Session 2, is the three-hour reading examination in which students respond to questions based on their reading of a second booklet of readings. This session must be written between the hours of **8:30 a.m.** and **12:30 p.m.** on Tuesday, January 11, 2000. Manitoba Education and Training marks only those reading examinations written during this time.

Sessions 3, 4, and 5 are one hour process writing sessions.

Examination Schedule

The following table summarizes the schedule of the Senior 4 English Language Arts Provincial Examination:

Date	Session	Activity	Preparation Time	Time Required for Exam
Monday January 10, 2000	1	- Read *Preparatory Readings* booklet - Discuss in groups	30 minutes preparation and instructions	1 hour 1 hour
Tuesday, January 11, 2000	2	Read *Thematic Readings* booklet and respond to open-ended questions	15 minutes preparation and instructions	3 hours
Wednesday, January 12, 2000	3	Write draft	15 minutes preparation and instructions	1 hour
Thursday, January 13, 1999	4	Revise Draft	10 minutes preparation and instructions	1 hour
Friday, January 14, 2000	5	Write final copy	10 minutes preparation and instructions	1 hour

Session 2 of the examination must be written between 8:30 a.m. and 12:00 noon on Tuesday, January 11, 2000. Students are expected to remain in the examination room for a minimum of one hour during Session 2 and for the duration of all other sessions (Sessions 1, 3, 4, and 5).

POLICIES FOR PROVINCIAL EXAMINATIONS

Principals and Supervising Teachers should be aware that a handbook outlining current policies and procedures related to the administration of provincial examinations and standards tests has been distributed to all schools and is available at http://www.edu.gov.mb.ca/metks4/curricul/assess/aepolprod/polprod.html. *Policies and Procedures for Provincial Examinations and Standards Tests (P&P)* reflects the principles and guidelines contained in *Principles for Fair Student Assessment Practices for Education in Canada (1993).*

Schools are asked to refer to *Policies and Procedures for Provincial Examinations and Standards Tests* to obtain more detailed information.

Adaptations

Schools are asked to identify and submit requests for examination adaptations **at the time of registration**. These requests should be submitted on the *Request for Adaptation Form* included with the registration package. Following departmental review of the adaptation requests received, schools will be advised of the Department's decision regarding these requests. *(P&P, Sections 4.0 and 4.1)*

Exemptions

Decisions regarding student exemptions that fall within policy and procedure guidelines set out in the handbook are made at the school level and do not require Departmental approval. *(P&P, Sections 5.0 and 5.1)* Schools, however, are required to report school-based exemption decisions. A *Student Exemption Report* is included with the registration package and expected for return on the registration deadline date. If additional student exemption decisions are made after the deadline date, please complete and submit an additional *Student Exemption Report* as soon as further school-based exemption decisions occur.

Requests for exemptions which fall outside the parameters of policy and procedure guidelines must be made in writing **at the time of student registration** to Norman Mayer, Director, Assessment and Evaluation Branch, 1567 Dublin Avenue, Winnipeg, MB R3E 2J5.

Re-Read Provisions

A re-read policy is in place to provide students with the opportunity to have their examination re-evaluated. This policy is intended to maintain fairness to all students writing provincial examinations and standards tests. A re-read request must be received no later than two weeks after the examination published mark release date. The *Re-Read Request Form* is included in the policies and procedures handbook as APPENDIX A.

Schools should inform students considering a request for a re-read that all provincial examinations and standards tests are marked in a rigorous manner to ensure marking consistency *(P&P, pp. 9–10)*.

Senior 4 Storm Date Examinations

A provincial storm date examination will be administered if the number of students unable to write the examination due to inclement weather reaches or exceeds 15% of the total number of students in the province who are registered to write Senior 4 [*English Language Arts or Mathematics/ Mathématiques 40S and 40G*] examination(s) *(P&P, p. 8)*.

Information regarding the administration of potential Senior 4 Storm Date Examinations is outlined in APPENDIX 1 of this manual *(p. 12)*. Please become familiar with this process before the date of the regularly scheduled examination.

RESPONSIBILITIES OF SCHOOL PRINCIPALS

All Senior 4 English Language Arts Provincial Examination materials are shipped from the Assessment & Evaluation Branch no later than December 17, 1999 to public school division offices. If examination materials have not arrived to schools by January 4, 2000, please contact the Superintendent of Schools.

Principals of independent and band schools receive the examination materials directly. If examination materials have not arrived by January 4, 2000 please contact Suzanne Lepage or Kim Browning at 945-6156 or 1-800-282-8069 (ext. 6156).

It is the responsibility of school principals to ensure that:

- examinations are stored in a **secure area** of the school. Packages of examinations are to be kept unopened until the morning of the examination at which time the shrink-wrapped examination packages should be opened by teachers. All examination booklets must be accounted for and returned to Manitoba Education and Training.
- the examination booklets are counted upon receipt and left unopened in the shrink-wrapped packages *to ensure that the number of booklets shipped is sufficient for the number of students registered to write the examination.* If there is a discrepancy between the number of students registered and the number of booklets shipped, please contact the Assessment and Evaluation Branch immediately to obtain additional copies.
- Supervising Teachers receive a listing of the Manitoba Education and Training (MET) numbers for the students expected to write the examination. Call Professional Certification and Student Records at 1-800-667-2378 to get a MET number for any new students.
- the Assessment and Evaluation Branch is advised of school closures or suspended school bus transportation services that occur on the examination dates as a result of unusual or extenuating emergency circumstances or extreme inclement weather conditions (*see Policies and Procedures for Provincial Examinations and Standards Tests, pp. 7–8*). In such cases, please refer to Appendix 1 of this document.
- all arrangements needed to meet the requirements of approved adaptations have been made (see Adaptations, p. 3).
- examination scheduling and space requirements are met.
- access to the room is limited prior to each examination session.
- school announcements are kept to a minimum during the examination sessions.
- a replacement supervisor is available to accompany students who must temporarily leave the room.
- the *Principal Feedback Form* is completed before the end of the final examination session.

- the following materials are given to the Supervising Teacher on the morning of Monday, January 10, 2000:
  - *Packing List*
  - *Preparatory Readings* with the enclosed *Attendance Form(s)*
  - extra copies of *Preparatory Readings* (four extras + teacher copy) with enclosed *Attendance Form(s)*
  - *Student Registration Form B* and, where applicable, an attached list of *Reported Student Exemptions*
  - *Demographic Forms* in the envelope provided
  - Set of numbered envelopes
  - *Supervising Teacher Report*
  - *Supervising Teacher Feedback Form*
  - *Administration Manual for Supervising Teachers*
  - *Checklist for Supervising Teachers* (this document)

RESPONSIBILITIES OF SUPERVISING TEACHERS

Supervising Teachers administer the examination using established procedures. The contents of this manual and the *Checklist for Supervising Teachers* provide essential procedural information. **Please refer to the *Checklist for Supervising Teachers* for step-by-step procedures for each session of the examination.** General responsibilities are listed below.

- Verify that all examination-related materials have been received from the Principal.
- Always store examination materials in a secure area of the school. Remove only the materials that are required for that particular day from the secure area. **All** materials must be gathered and returned to the secure area at the end of each session.
- Ensure students are made aware prior to the examination date of administration details including location, time, rules and directing words.
- Ensure that the examination room has been appropriately prepared.
- Administer the examination according to procedures in the *Checklist for Supervising Teachers* and the rules included in the Appendices of the *Checklist.*
- Ensure that once a booklet number has been assigned to a student, all materials distributed to that student have the same assigned booklet number.
- **Avoid making any directing/guiding comments during the examination, other than those required for distribution of materials and instructions to students.**
- **Remain in the room at all times during the examination.**
- Engage in work related solely to the duties of invigilating the examination sessions.
- Complete and sign all applicable reports and forms.
- Verify and return all examination materials to the Assessment and Evaluation Branch immediately following Session 2 and Session 5. Follow the procedures outlined in the *Checklist for Supervising Teachers.*

Examination Security

- Examination materials are kept secure and sealed until administration.
- Examination booklets must not be reproduced or information from them conveyed in any way throughout the examination sessions.
- After each session, all materials are returned for safe-keeping to the secure area until packaged for return to the Assessment & Evaluation Branch at the conclusion of Session 2 and Session 5.
- All **used** examination booklets must be accounted for and returned to the Assessment and Evaluation Branch.

Student Equipment

Students may use the following equipment during the Senior 4 English Language Arts Examination:

- HB pencil
- eraser
- highlighter pen
- blue or black pen
- correction fluid or tape
- English dictionary
- thesaurus
- grammar handbook

The following items **must not be used** during the examination:

- bilingual dictionary
- computer
- electronic device of any type

Leaving the Room

The principal arranges for a replacement supervisor in advance to ensure that you (the Supervising Teacher) can remain in the examination room with the students at all times. This replacement supervisor should be available to accompany any student who must leave and re-enter the examination room during the three-hour Reading session (Session 2, Tuesday). However, students may leave the room unaccompanied during Sessions 1, 3, 4, or 5. During all examination sessions, students are never left unsupervised.

Late Arrivals

For security reasons, students may not enter the examination room after the first hour of Tuesday's three-hour Reading examination (Session 2). During this session, the replacement supervisor must accompany any students who must temporarily leave the classroom.

During all other sessions (Session 1, 3, 4, and 5) students who arrive late should be allowed to enter the examination room.

Late arrivals to Sessions 1, 2, or 3 must be advised of the examination rules. They may be provided with a copy of the Examination Rules (in the appendices of the *Checklist for Supervising Teachers*) to read before receiving their materials.

Student Absences

Students registered to write the examination are expected to participate in all five sessions. However, if a student is absent for one or more examination session due to circumstances beyond his or her control (e.g., sudden illness, death in the family, or incapacity resulting from an accident), please refer to the table that follows:

Day missed	Provision
Session 1 only	Provide a one-hour make-up session to read the *Preparatory Readings* booklet prior to Wednesday, Session 3. Alternate time is not provided for the one-hour discussion.
Session 2 only	A three-hour **make-up session will not be provided** to write the Reading examination. The school is responsible for assigning a mark for the Reading Component. However, the student is eligible to write the Process Writing component, providing the student is allotted a one hour supervised session to read the thematic readings booklet before Session 3.
Session 3 only	Provide a make-up session prior to Session 4 to write a first draft. Allow a minimum of one hour between these sessions.
Session 4 only	Provide a make-up session prior to Session 5 to revise the draft. Allow a minimum of one hour between these sessions.
Session 5 only	A make-up session can only be held later that day. All Process Writing materials must be sent to Manitoba Education and Training before 4:00 p.m. Friday.
Sessions 1 and 2	If the student is provided with a two-hour make-up session **prior** to Session 3 to read both readings booklets from the sessions missed, the student is eligible to complete Process Writing for central marking. However, the school is responsible for assigning the Reading mark. Alternate time is not available for the one-hour discussion.
Sessions 1 and 3	If the student is provided with a two-hour make-up session prior to Session 4 to read the *Preparatory Readings* booklet and write a first draft, the student is eligible to complete Process Writing for central marking.

(Continued on Page 8. . .)

(. . .Continued from Page 7)

Sessions 1 and 4	Provide a one-hour make-up session to read the *Preparatory Readings* booklet prior to Wednesday, Session 3. Alternate time is not provided for the one-hour discussion. In addition, provide a make-up session prior to Session 5 to revise the draft. Allow a minimum of one hour between these sessions.
Sessions 1 and 5	Provide a one-hour make-up session to read the *Preparatory Readings* booklet prior to Wednesday, Session 3. Alternate time is not provided for the one-hour discussion. A make-up session for Session 5 can only be held later that day. All Process Writing materials must be sent to Manitoba Education and Training before 4:00 p.m. Friday.
Sessions 2 and 3	If the student is provided with an alternate two-hour session prior to Session 4 to read the thematic readings booklet and write a first draft, the student is eligible to complete Process Writing for central marking. However, the school is responsible for assigning the Reading mark.
Sessions 2 and 4	A three-hour make-up session will not be provided to write the Reading examination. The school is responsible for assigning a mark for the Reading Component. However, the student is eligible to write the Process Writing component, providing the student is allotted a one hour supervised session to read the thematic readings booklet before Session 3. In addition, provide a make-up session prior to Session 5 to revise draft work. Allow a minimum of one hour between the second make-up session and Session 5.
Sessions 2 and 5 only	A three-hour make-up session will not be provided to write the Reading examination. The school is responsible for assigning a mark for the Reading Component. However, the student is eligible to write the Process Writing component, providing the student is allotted a one hour supervised session to read the thematic readings booklet before Session 3. A make-up session for Session 5 can only be held later that day. All Process Writing materials must be sent to Manitoba Education and Training before 4:00 p.m. Friday.
Any two of Process Writing Sessions 3, 4 or 5	The student wrote the Reading examination but has missed too much of the Process Writing component. The school assumes responsibility for assigning a mark for Process Writing.

The school assumes responsibility for assigning a student's mark for **both** components (Reading and Process Writing) if the student is absent for Session 2 plus any two or more of the Process Writing sessions.

With the exception of the three-hour reading examination (Session 2), the Supervising Teacher may make provisions for students to complete an activity at an alternate time **only if he or she supervises that make-up session**. Make-up sessions are optional and are at the discretion of the Supervising Teacher. If there are several participating classes in your school, a collective make-up session may be arranged for students absent on that day.

If a school has the responsibility to provide a mark for one or both examination components, the student's mark will be allocated according to school or school division policy concerning student absences during examinations. The school will also be responsible for indicating that the mark reflects school-based assessment and evaluation practices only.

Responding to Student Questions

Students raise their hands when they have a question. The Supervising Teacher goes to students to respond to their questions.

- No explanations, translations, rephrasing, or clarifying statements may be provided about the **examination content**.
- If a student asks a question related to examination content, a suggested response is, "I'm sorry. I can't answer your question. Do your best with it."
- Indications of apparent errors in printing or wording should not be given except upon direct instructions from the Assessment & Evaluation Branch.

Violation of Rules

The Supervising Teacher reads the examination rules aloud to students in the Appendices of the *Checklist for Supervising Teachers* immediately before the first three sessions of the examination.

- Violation of the rules as stated may result in a score of zero.
- The Supervising Teacher indicates in writing any violation of rules during the examination administration. This information is written on the *Supervising Teacher's Report* and includes:
  - the examination booklet number
  - circumstances and/or evidence of violation of rules
  - the point in the examination at which the violation was observed

  The student is permitted to complete the examination.

Defective Materials

Prior to examination administration date

If the Assessment and Evaluation Branch discovers an error and subsequently advises schools about this error, schools should inform students accordingly. Students should be assured that they will not be penalized for any obvious error in printing or wording discovered during the marking of the examination booklets.

On examination administration date

In the event a damaged or imperfectly printed examination booklet is detected *at the start of the examination session:*

- The student returns the defective examination booklet to the Supervising Teacher at once. A replacement examination booklet is provided.
- The Supervising Teacher prints "DAMAGED" on the examination booklet cover and on the *Attendance Form*(s) and returns the examination booklet with the completed examination materials.

During examination administration

In the event a damaged or imperfectly printed examination booklet is detected *during the writing of the examination*:

- The student retains the damaged examination booklet.
- The student receives an undamaged examination booklet, and begins responding to examination items at the point of departure from the defective examination booklet.
- The student submits both the defective examination booklet and the undamaged examination booklet at the conclusion of the examination session.
- The Supervising Teacher crosses out the existing booklet number on the undamaged replacement examination booklet and prints the original booklet number, thereby ensuring that **all student responses are recorded using the original booklet number.**
- The Supervising Teacher records the defective booklet number(s) on the *Supervising Teacher Report* for the appropriate component (Reading or Process Writing).

EXAMINATION ADMINISTRATION AND RETURN PROCEDURES

Examination administration procedures are outlined on pages 1–20 of the *Checklist for Supervising Teachers*. Information on how to return examinations to the department for marking is also outlined on pages 9–11 for the Reading component and pages 21–23 for the Process Writing component of the *Checklist for Supervising Teachers*.

Appendices

APPENDIX 1

Administration of a Potential Senior 4 English Language Arts Storm Date Examination

Conditions Required for Administration of a Storm Date Examination

The Senior 4 English Language Arts Examination is covered under the storm date policy (*Policies and Procedures for Provincial Examinations and Standards Tests*, p.8). A storm date examination will be administered if the number of students unable to write the scheduled examination **due to inclement weather** reaches or exceeds 15 per cent of the total number of students in the province registered to write in January.

The decision to proceed or not proceed with a storm date examination will be made by the Department based on information received from schools with students registered to write the January Senior 4 English Language Arts Provincial Examination. It is important that the names of students unable to complete **both** components (Reading and Process Writing) of the January examination due to inclement weather be received by Assessment and Evaluation by 12 noon on Tuesday, January 18, 2000.

If the Department decides to proceed with an English Language Arts Storm Date Examination, it will be administered from Monday, February 7 to Friday, February 11, 2000.

These time frames are required so that Departmental staff can complete processing and marking activities for the storm date examination with the same level of precision established at the January examination marking session.

Registration Procedure

- Identify students who were unable to complete BOTH the Reading and the Process Writing components of the examination due to inclement weather on the original January dates.

  Please note: If a student completes either the Reading or the Process Writing component of the January 2000 examination, he or she is NOT eligible to write the storm date examination.

- Complete and fax the *Provincial Storm Date Examination Student Registration Form* to the Assessment and Evaluation Branch at 204-948-3356 by 12 noon on Tuesday, January 18, 2000.

- Schools that are **not** affected by inclement weather are requested to write "Nil Report" on the *Provincial Storm Date Examination Student Registration Form* and fax the form as noted above.

- Official notification of the decision to proceed or not proceed will be faxed to schools on or before Monday, January 24, 2000.

Adaptations

The adaptations granted by the Department for the Senior 4 English Language Arts Provincial Examination—January 2000 will apply to the storm date examination. A new request would need to be made only if a student's situation has changed since the original request was submitted. In this case, submit a new request in writing to the Director of the Assessment and Evaluation Branch at the time of registering students for a potential storm date examination. (See *Policies and Procedures for Provincial Examinations and Standards Tests,* pp. 4–5.)

Marking

If the Department decides to proceed with the storm date examination, teachers who are already familiar with the marking of the January 2000 examinations will be recruited to mark the storm date examination. Marking sessions will take place after school hours and during weekends in an effort to minimize disruption of regular classroom activities.

Mark Release Date

The mark release date for the Senior 4 English Language Arts Storm Date Examination will be Friday, March 10, 2000.

Re-read Deadline Date

The deadline date for re-read applications for the Senior 4 English Language Arts storm date examination will be Friday, March 24, 2000.

APPENDIX 2

School Code:_____ Page _____ of _____
School Name:_____

PROVINCIAL STORM DATE EXAMINATION STUDENT REGISTRATION FORM

Senior 4 English Language Arts

If the provincial storm date examination is offered, the following students would be eligible to write the storm date examination for Senior 4 English Language Arts.

Names of Students Registered to Write Examination Complete this form by printing names in alphabetical order or attach an alphabetical class list(s) to this form.		
M.E.T. #	**Last Name**	**First Name**

The total number of students registered to write the storm date examination at your school: _____

Please keep the original(s) of this list for your records and fax a copy of the list to the Assessment and Evaluation Branch at (204) 948-3356 by noon on Tuesday, January 18, 2000. If faxing a copy of the list is not possible, Principals are asked to telephone the Assessment and Evaluation Branch by this due date at (204)945-6156 or 1-800-282-8069 (ext. 6156).

If additional forms are required, please copy as necessary.

Senior 4 English Language Arts

Provincial Examination

Checklist for Supervising Teachers

January 2000

Manitoba
Education
and Training

PREFACE

This *Checklist for Supervising Teachers* is one of a four-part series of documents:

- *Policies and Procedures for Provincial Examinations and Standards Tests*
- *Information Bulletin*
- *Administration Manual for Supervising Teachers*
- ***Checklist for Supervising Teachers***

These documents prepare teachers and administrators for the Senior 4 English Language Arts Provincial Examination. Please use this document in conjunction with the registration package and other documents in the series to gain a full understanding of the protocols and procedures associated with the testing program at Manitoba Education and Training.

This *Checklist* and the *Administration Manual for Supervising Teachers* must be read prior to administering the provincial examination. It contains specific step-by-step information regarding daily activities and administrative procedures of the Senior 4 English Language Arts Provincial Examination. For policies regarding absenteeism, lateness and violation of rules, please refer to the *Administration Manual for Supervising Teachers*.

Review each day's checklist at least one day prior to the upcoming examination session.

This information has been provided in advance to allow you to become comfortable with the examination process and to leave adequate time for questions.

If you have further inquiries, contact Suzanne Lepage, Administrative Officer or Kim Browning, Planning Analyst at 945-6156, or toll free 1-800-282-8069 ext. 6156.

Advance Preparations

_____ 1. Read this document and the *Administration Manual for Supervising Teachers*. If you have any questions or require clarification, please contact Suzanne Lepage, Administrative Officer or Kim Browning, Planning Analyst or Wenda Dickens or Cheryl Cline Abrahams, Consultants, at 945-6156, or toll free at 1-800-282-8069, ext. 6156.

_____ 2. Check with your principal to ensure that appropriate scheduling and space allocation for the examination has occurred. The classroom or area for the examination should be located where the least disruption will occur.

_____ 3. Confirm that the principal has taken inventory of the required types and quantities of examination materials itemized on the ***Packing Lists***. It is imperative that this verification is done prior to the date of the examination. Any missing materials must be obtained **immediately.** Contact Suzanne Lepage or Kim Browning at 945-6156, or toll free 1-800-282-8069 ext. 6156 to obtain missing materials.

_____ 4. Ensure that all subject-related materials have been removed from the walls and boards, and limit access to the room prior to the examination period.

_____ 5. Notify students in advance of:

- time, location and duration of each examination session (Reading on Monday and Tuesday, January 10–11, 2000 and Process Writing on Wednesday to Friday January 12–14, 1999)
- materials needed to write the examination (HB pencil, eraser, highlighter pen, blue or black pen, correction fluid or tape, English dictionary, thesaurus, grammar handbook)
- list of *Directing Words* (Appendix D, p. 16 of the Information Bulletin)
- the requirement to remain in the examination room for a minimum of one hour during Session 2.

_____ 6. Ensure that you have a supply of extra HB pencils, blue or black pens, dictionaries, thesauri and grammar handbooks, and that a functioning pencil sharpener and stapler are in the room. Remember that students should not exchange materials during the examination.

_____ 7. If there is more than one supervising teacher, photocopy the appropriate *Supervising Teacher Report* and *Supervising Teacher Feedback Form* for each supervising teacher.

_____ 8. Ensure that you have the *Attendance Form*(s), *Demographic Form*(s), *Student Registration Form B* and the *Supervising Teacher Report*. You will require the four-digit school code which appears on the label on the *Supervising Teacher Report*.

_____ 9. Review the sample forms in the Appendices.

_____ 10. Ensure that the principal has arranged for a replacement supervisor to accompany students who must leave the room during Session 2 of the examination.

_____ 11. Ensure that the principal has made all the arrangements needed to meet the requirements of approved adaptations.

_____ 12. Ensure that Manitoba Education and Training (MET) numbers have been received for each student.

Session 1
Monday, January 10, 2000

Date	Session	Activity	Preparation Time	Time Required for Examination
Monday January 10	1	- Read *Preparatory Readings* booklet (1 hour) - Discuss in groups (1 hour)	30 minutes preparation and instructions	1 hour 1 hour

Students are expected to remain in the examination room for the entire session.

Prior to the Examination Session

_____ 1. Ensure your materials for Session 1 are available:

- *Packing List: Reading Materials*
- *Preparatory Readings* booklets including extras (4 extras + teacher copy) with enclosed *Attendance Form*(s)
- *Student Registration Form B* and where applicable an attached list of *Reported Student Exemptions*
- *Demographic Forms* in the labelled envelope provided
- *Reading: Supervising Teacher Report*
- *Reading: Supervising Teacher Feedback Form*
- *Administration Manual for Supervising Teachers*
- *Checklist for Supervising Teachers* (this document)
- *set of numbered envelopes*

_____ 2. Open the sealed plastic packaging and count the *Preparatory Readings* booklets. The number of booklets should equal the number requested by the school plus four extras and one teacher copy. This number should also be identical to the number on the *Packing List.*

If you need to split a bundle of booklets between classrooms, make a photocopy of the *Attendance Form* enclosed with that bundle. **On your copy,** cross out the booklet numbers that are not in your classroom.

_____ 3. Arrange the desks so they are spaced as far apart as possible.

Note: Students may be seated in circles for the group discussion portion of the session.

_____ 4. Ensure that students exempted from writing the examination have left the room before you begin.

Beginning the Examination Session

_____ 1. Distribute to every student:
- a *Preparatory Readings* booklet
- a *Demographic Form*

_____ 2. Ask students to check carefully the title on their *Preparatory Readings* booklet to make certain that they have the appropriate one. (Read the title from the teacher copy provided.)

_____ 3. Read aloud Examination Rules—Session 1: Group Discussion (Appendix 1, p. 27).

_____ 4. Read aloud "Overview of Examination Components" and "Completion of the Demographic Form" to students, page i of the *Preparatory Readings* booklet.

Supervise the completion of the *Demographic Forms*.

_____ 5. Remind students that:
- while they are working, you will be circulating the *Attendance Form*(s) so they can record their names beside their booklet number.
- they must note the information on the board indicating the time and location of the next examination session.

_____ 6. **Instruct students to turn the page and begin. Record the start time on the *Reading: Supervising Teacher Report*.**

During the Examination Session

_____ 1. Supervise the completion of the *Attendance Form(s)* by ensuring that each student prints his/her name beside his/her examination booklet number. Under Student Attendance for Monday, January 10, 2000, record a "✓" for present. The **names of absent students should be written** on the *Attendance Form(s)* on Day 1 so that these students will have a booklet number on subsequent sessions of the examination. Indicate the student is absent by recording an "A" on the *Attendance Form*. Students not registered but present to write the examination should also be recorded on the *Student Registration Form B*. Record any additional changes in registration and attendance on the *Student Registration Form B*. Codes identifying possible reasons for these changes have been developed. Please use these reason codes (Appendix 7, p. 33) to report this information on the *Student Registration Form B*.

_____ 2. Every half hour advise students of the amount of time remaining for the examination by:
- making an announcement, and
- writing the remaining time on a board.

_____ 3. Write the time and location of the next examination session on the board.

_____ 4. **Record the end of the first hour on the *Reading: Supervising Teacher Report*, and announce to students the end of the first hour.**

_____ 5. Assign students randomly into groups of five or six, depending on class size. Do this by assigning each student a number from 1 to 5 or 1 to 6 and having all 1s form a group, all 2s form a group, etc.

_____ 6. Once students have moved into their groups, read aloud the "Group Discussion Guide" on the back inside cover of the *Preparatory Readings* booklet.

_____ 7. Have students appoint a leader from within their group.

_____ 8. **Instruct students to begin their discussions. Record the discussion start time on the *Reading: Supervising Teacher Report*.**

Allow students to discuss the readings according to concerns, questions and issues identified by each member of the group.

Ending the Examination Session

_____ 1. **Record the discussion end time of the second hour on the *Reading: Supervising Teacher Report* and announce to students the end of today's session.**

_____ 2. Collect examination booklets using the *Attendance Form*(s) to call student names in numerical order according to booklet number.

_____ 3. Cross-reference the name and booklet number on the *Attendance Form(s)* with the numbers on the examination booklets and the *Demographic Forms* as students submit their examination materials. Students must have their assigned booklet number on all documents. Write **"UNUSED"** beside booklet numbers not used during the examination.

_____ 4. Place each booklet in the corresponding pre-numbered envelope and stack in numerical order ready for **Session 3**.

These envelopes are **not** to be distributed to students. It is the supervising teacher's responsibility to place students' materials in the envelopes for each examination session.

_____ 5. Place all used *Demographic Forms* in numerical order followed by all unused forms. Place these forms in the labelled envelope provided. **Do not seal the envelope.**

_____ 6. Complete the Session 1 section of the Reading: Supervising Teacher's Report.

REMEMBER: Note any unusual circumstances observed or special provisions made for students on the *Reading: Supervising Teacher Report*.

_____ 7. All booklets and all other examination-related materials **must be returned to the secure, locked area** in the school.

Note:

- For students who missed today's session, a one-hour make-up session to read the *Preparatory Readings* booklet prior to Session 3 may be provided. See the *Administration Manual for Supervising Teachers* for details regarding permitted make-up sessions.
- In the event that a make-up session is held, the "A" should remain in the attendance column for that day but a superscript "M" should be added to it to indicate that a make-up session was held, e.g., "A^{M}" (see sample *Attendance Form*, Appendix 4, p. 30).

Session 2
Tuesday, January 11, 2000

Date	Session	Activity	Preparation Time	Time Required for Examination
Tuesday January 11	2	Read thematic readings booklet and respond to open-ended questions	15 minutes preparation and instructions	3 hours

Students are expected to remain in the examination room for a minimum of one hour during Session 2.

Points to Remember:

- The Supervising Teacher must remain in the classroom throughout the entire examination session.
- A replacement supervisor is available to accompany students who must temporarily leave the room.
- Store all documents not in use in a secure, locked area in the school.
- It is essential that each student receives the same booklet number for each examination session.
- Students **may not** have access to their booklets between sessions, nor may they add anything produced outside of class to their examination materials.

Prior to the Examination Session

_____ 1. Ensure your materials for Session 2 are available:

- *Packing List: Reading Materials*
- thematic readings booklets*
- *Student Responses to Readings* booklets*
- extra pairs of booklets (4 extras + teacher copy)
- *Attendance Form(s)*
- *Student Registration Form B* and where applicable an attached list of *Reported Student Exemptions*
- extra *Demographic Forms*
- *Reading: Supervising Teacher Feedback Form*
- *Extra Pages*

* **Each student's pair of booklets (thematic readings booklet and *Student Responses to Readings*) are mated together with an elastic band.**

- *Administration Manual for Supervising Teachers*
- *Checklist for Supervising Teachers* (this document)
- *Reading: Supervising Teacher Report*
- set of numbered envelopes containing *Preparatory Readings* booklet from the previous session. (The contents of the envelopes are **not** to be distributed this session. **After** the session, the thematic readings booklets will be placed in the envelopes.)
- shipping labels

_____ 2. Open the sealed plastic packaging and count the pairs of booklets (thematic readings and *Student Responses to Readings)* to ensure quantities are sufficient. The number of booklets should equal the number requested by the school plus four extras and one teacher copy. This number should also be identical to the number on the *Packing List.*

If you need to split a bundle of booklets between classrooms, ensure that you keep the booklets printed with the booklet numbers assigned to the students in your classroom during Session 1 and forward the other examination booklets to the appropriate classroom.

_____ 3. Arrange the desks so they are spaced as far apart as possible.

_____ 4. Ensure that you have a stapler for today's session.

_____ 5. Ensure that students exempted from writing the examination have left the room before you begin.

Beginning the Examination Session

_____ 1. Distribute the thematic readings booklets and *Student Responses to Readings* booklets using the *Attendance Form*(s). Ensure that the number on the examination booklet corresponds to the number written on the *Attendance Form(s).*

_____ 2. Read aloud Examination Rules—Session 2: Reading (Appendix 2, p. 28).

_____ 3. Read aloud "Introduction", "Points to Remember" and "Reading Instructions" to students (pages i–ii of the *Student Responses to Readings* booklet).

_____ 4. Remind students to:

- pace themselves in writing the examination, and
- check over their work to ensure that all questions have been attempted.

_____ 5. Inform students that extra pages are available if they run out of space when answering any question.

_____ 6. Remind students that they must note the information on the board indicating the time and location of the next examination session.

_____ 7. **Instruct students to turn the page and begin. Record the start time on the *Reading: Supervising Teacher Report.***

During the Examination Session

_____ 1. Complete the *Attendance Form(s)* for today's session. Under Student Attendance for Tuesday, January 11, 2000, record a "✓" for present, or an "A" for absent for each student. Names of absent students should have been written on the *Attendance Form(s)* on Day 1 so that these students would have a booklet number for subsequent sessions of the examination.

Record any additional changes in registration and attendance on the *Student Registration Form B*. Codes identifying possible reasons for these changes have been developed. Please use these reason codes (Appendix 7, p. 33) to report this information on the *Student Registration Form B*.

_____ 2. Complete a *Demographic Form* for each student who was absent for Session 1, but is present for Session 2 by recording all pertinent information including printing and shading in the booklet number received.

_____ 3. Every half hour advise students of the amount of time remaining for writing the examination by:

- making an announcement, and
- writing the remaining time on a board.

_____ 4. Write the time and location of the next examination session on the board.

_____ 5. Students who finish early may leave at any time after the first hour has elapsed. As they submit their booklets, check (✓) the *Attendance Forms* in the column indicating "Responses to Readings Submitted for Marking". Ensure that each student returns his or her:

- **thematic readings booklet, and**
- ***Student Responses to Readings* booklet**

Cross reference the name and booklet number on the *Attendance Form*(s) with the numbers on the examination booklets Students must have their assigned booklet number on all documents. Ensure that any extra pages used are stapled into the booklet on the page with the corresponding question.

_____ 6. **Announce the end of the session and record the exact end time on the *Reading: Supervising Teacher Report.***

Ending the Examination Session

_____ 1. Continue checking (✓) the "Responses to Readings Booklet Submitted for Marking" column on the *Attendance Form*(s) (as in step #5 above).

_____ 2. If there were any new students in this examination session, cross reference the name and booklet number on the Attendance *Form(s)* with the numbers on their *Student Responses to Readings* booklet(s) and *Demographic Form(s)*. The student must have the same booklet number on all documents.

_____ 3. Place each thematic readings booklet in the corresponding numerical envelope, ready for distribution at the beginning of Process Writing (Session 3). Each envelope will now contain two readings booklets—one from Session 1 and one from Session 2.

_____ 4. Stack the Student Responses to Readings in numerical order.

_____ 5. Stack the envelopes in numerical order.

_____ 6. Place any extra completed *Demographic Forms* in numerical order in the envelope provided for return to Manitoba Education and Training. **Do not seal the envelope.**

_____ 7. All numbered envelopes and all other examination-related materials needed for Sessions 3–5 **must be returned to the secure, locked area** in the school.

_____ 8. Complete and sign the *Reading: Supervising Teacher Report.*

REMEMBER: Note any unusual circumstances or special provisions made for students on the *Reading: Supervising Teacher Report.*

_____ 9. Verify and return materials according to the instructions on the following page.

Note: A make-up session will not be provided for students to write the three-hour Reading examination. If a student missed today's session, the school is responsible for assigning a mark for the Reading component. However, the student is eligible to write the Process Writing component, providing he or she is allotted a one-hour supervised session to read the thematic reading booklet prior to Session 3.

Examination Return Procedures

It is essential that all examination materials are verified and packaged for return to Manitoba Education and Training immediately after completion of the Reading component.

Verification of Materials

Immediately following the conclusion of Session 2:

- Ensure that the number of student names on the *Attendance Form*(s) **and** the number of students with check marks in the "Responses to Readings Booklets Submitted for Marking" column matches your count of the booklets for submission. Enter the number in the appropriate box on the *Reading: Supervising Teacher Report*. Account for all discrepancies by writing a note on the *Report*.
- Record changes between students registered and students in attendance on the *Student Registration Form B*. Please use the *Reason Codes for Changes in Registration on Examination Date* (Appendix 7, p. 33). Where the use of an "Other" code is appropriate, please state the reason in the "Reason" column on the *Student Registration Form B*. (See sample in Appendix 5, p. 31.) **This form should then be placed with the Process Writing materials.**
- Ensure that the *Demographic Forms* and *Student Responses to Readings* booklets are in numerical order. Verify that the information on each *Demographic Form* is both complete and accurate. Record the number of forms submitted in the appropriate box on the *Reading: Supervising Teacher Report*. Put *Demographic Forms* in the return envelope provided. **Do not seal the envelope.**
- **Make a photocopy of the *Attendance Form*(s)** to return with the reading materials.
- Check that you have completed and signed the *Reading: Supervising Teacher Report*. Any unusual circumstances observed or special provisions made for students should be noted on the Report.
- Complete the *Reading: Supervising Teacher Feedback Form*.

What to Return

The package returned to Manitoba Education and Training must contain:

- ❑ **Used** *Student Responses to Readings* booklets
- ❑ Damaged/misprinted booklets—noting the defect
- ❑ **Completed** *Demographic Forms* (in labelled envelope: For the Return of Demographic Data Computer Forms)
- ❑ a photocopy of the *Attendance Form*(s), including any extra forms used (Retain the original)
- ❑ *Reading: Supervising Teacher Report*
- ❑ *Reading: Supervising Teacher Feedback Form*

Use the Packing List to guide you in taking inventory of all documents

Please note:

- **It is imperative that the Senior 4 English Language Arts Provincial Examinations—Reading Component are returned immediately after the completion of Session 2 of the examination on January 11, 2000, using the shipping labels provided.**
- Completed *Demographic Forms* should be placed in the labelled return envelope. Do not use elastic bands, staples or paper clips on these forms as they damage the sheets.

Where and when to return examination materials

- Materials are prepared for return immediately after completion of the Provincial Examination on January 11, 2000. Once the examination materials have been checked by the Supervising Teacher, the package is sent to:

Suzanne Lepage
Assessment and Evaluation Branch
Manitoba Education and Training
Loading Dock
1567 Dublin Avenue
Winnipeg MB R3E 3J5

Use the *Senior 4 English Language Arts: Reading* shipping labels provided.

All other examination related materials must be returned to the secure locked area in the school.

How to Return

Do not use divisional couriers to return examinations. Use **only** the commercial carriers identified as follows. Manitoba Education and Training will assume all courier costs of transporting examination materials.

City of Winnipeg Schools

Schools in the City of Winnipeg send package(s) directly to the Assessment and Evaluation Branch via **Internet Courier and Messenger Services (668-5552).** The person placing this call should quote **account number ED502** and give his/her school name, address, and his/her name as a contact person.

Schools Outside the City of Winnipeg

Schools outside the City of Winnipeg return their package(s) by Priority Courier or Xpresspost. Please package all materials in **one box or mailing envelope*** whenever possible.

After the package(s) is (are) sealed, affix the Reading shipping labels.

To utilize the ***Bill of Lading***:

1. Sign the "Sender's Signature" section of the Bill of Lading at the "X".

2. Take your sealed package and Bill of Lading to the post office.

3. The postal clerk will fill in the weight of the package and prepare the package for mailing. Ask the postal clerk for the Customer Receipt and keep it as a record of shipment. If it is necessary to ask Canada Post to trace the package, your school will be contacted.

See Appendix 8, p. 34, for a sample of a completed *Bill of Lading*.

* We have provided sufficient materials for the return of **one** Reading package and **one** Process Writing package. If you must send a second package, ask the postal clerk for assistance. Note that the second package must be properly addressed to the Assessment and Evaluation Branch. Please do not use the *Bill of Lading* for Process Writing if you have two boxes of Reading materials.

Session 3
Wednesday, January 12, 2000

Date	Session	Activity	Preparation Time	Time Required for Examination
Wednesday January 12	3	Write draft	15 minutes preparation and instructions	1 hour

Students are expected to remain in the room for the entire session.

Points to Remember:

- The Supervising Teacher must remain in the classroom throughout the entire examination session.
- Store all documents not in use in a secure, locked area in the school.
- It is essential that each student receives the same booklet number for each examination session.
- Students **may not** have access to their examination booklets between sessions, nor may they add anything produced outside of class to their examination materials.

Prior to the Examination Session

_____ 1. Ensure your materials for Session 3 are available:

- *Packing List: Process Writing Materials*
- *Process Writing Tasks*, including 4 extras + 1 teacher copy
- *Process Writing—Draft Paper*
- set of numbered envelopes containing students' readings booklets from previous sessions
- *Attendance Form*(s)
- *Student Registration Form B* and where applicable an attached list of *Reported Student Exemptions*
- extra *Demographic Forms*
- *Process Writing: Supervising Teacher Report*
- *Processing Writing: Supervising Teacher Feedback Form*
- *Administration Manual for Supervising Teachers*
- *Checklist for Supervising Teachers* (this document)

_____ 2. Open the sealed plastic packaging and count the *Process Writing Task* handouts and the *Draft Paper*. Make photocopies if quantities are not sufficient. The number of tasks should equal the number requested by the school plus four extras and one teacher copy. This number should also be identical to the number on the *Packing List*.

_____ 3. Arrange the desks so they are spaced as far apart as possible.

_____ 4. Ensure that students exempted from writing the examination have left the room before you begin.

Beginning the Examination Session

_____ 1. Distribute the contents of each student's envelope (both *Preparatory Readings* and thematic readings booklets) using the *Attendance Form*(s). Ensure that the number on the examination booklets correspond to the number written on the *Attendance Form*(s).

_____ 2. Read aloud Examination Rules—Session 3: Process Writing (Appendix 3, p. 29).

_____ 3. Distribute the *Process Writing Task* handouts to students.

_____ 4. Read aloud Page 1 of the Process Writing Task to students.

_____ 5. Distribute *Process Writing—Draft* paper to students (estimate five sheets per student). You may photocopy draft paper if more is required.

_____ 6. Inform students that they have one hour to write independently.

_____ 7. Remind students that they must note the information on the board indicating the time and location of the next examination session.

_____ 8. **Instruct students to begin. Record the start time on the *Process Writing: Supervising Teacher Report*.**

During the Examination Session

_____ 1. Complete the *Attendance Form(s)* for Wednesday, January 12, 2000. Record a "✓" for present, or an "A" for absent for each student. Names of absent students should have been written on the *Attendance Form(s)* on Day 1 so that these students would have a booklet number for subsequent sessions of the examination. Record any additional changes in registration and attendance on the *Student Registration Form B*. Codes identifying possible reasons for these changes have been developed. Please use these reason codes (Appendix 7, p. 33) to report this information on the *Student Registration Form B*.

_____ 2. Complete the *Demographic Form* for each student who was absent for Sessions 1 and 2, but present for this session by recording all pertinent information including printing and shading in the booklet number received.

_____ 3. Remember to advise students of the amount of time remaining for writing the examination by:
- making an announcement, and
- writing the remaining time on a board.

_____ 4. Write the time and location of the next examination session on the board.

Ending the Examination Session

_____ 1. **Announce the end of the session and record the exact end time on the *Process Writing: Supervising Teacher Report.***

_____ 2. Cross-reference the name and booklet number on the *Attendance Form*(s) with the numbers on the examination booklets as students submit their examination materials. Be sure to collect all student materials (readings booklets, the *Process Writing Task* handout, and draft pages). **Place their materials in the envelopes** in numerical order ready for Session 4. Students must have their assigned booklet number on all documents.

Students may not have access to these envelopes. Only you may place materials in these envelopes. No materials other than those handed out during the session or produced during the session may be placed in the envelope. Do not seal or write on these envelopes, as they are reused in subsequent examinations.

_____ 3. If there were any new students in this examination session, cross reference the name and booklet number on the *Attendance Forms(s)* with the numbers on the examination booklet(s) and the *Demographic Form(s). The student must have the same booklet number on all documents.*

_____ 4. Place any extra completed *Demographic Forms* in the envelope provided for return to Manitoba Education and Training. **Do not seal the envelope.**

_____ 5. Complete the Session 3 section of the *Process Writing: Supervising Teacher Report.*

REMEMBER: Note any unusual circumstances observed or special provisions made should be noted.

_____ 6. All examination booklets and all other examination-related materials **must be returned to the secure, locked area** in the school.

Note:

- If a student missed today's session, please see the *Administration Manual for Supervising Teachers* for details regarding permitted make-up sessions.
- In the event that a make-up session is held, the "A" should remain in the attendance column for that day but a superscript "M" should be added to it to indicate that a make-up session was held, e.g., "A^{M}" (see sample *Attendance Form*, Appendix 4, p.30).

Session 4
Thursday, January 13, 2000

Date	Session	Activity	Preparation Time	Time Required for Examination
Thursday January 13	4	Revise draft work	10 minutes preparation and instructions	1 hour

Students are expected to remain in the room for the entire session.

Points to Remember:

- The Supervising Teacher must remain in the class throughout the entire examination session.
- Store all documents not in use in a secure, locked area in the school.
- It is essential that each student receives the same booklet number for each examination session.
- Students **may not** have access to their booklets between sessions, nor may they add anything produced outside of class to their examination materials.

Prior to the Examination Session

_____ 1. Ensure your materials for Session 4 are available:

- *Packing List: Process Writing Materials*
- Set of numbered envelopes containing the students' readings booklets, *Process Writing Task*, and draft paper from previous session
- *Process Writing—Draft Paper*
- *Attendance Form*(s)
- *Student Registration Form B* and where applicable an attached list of *Reported Student Exemptions*
- *Process Writing: Supervising Teacher Report*
- *Process Writing: Supervising Teacher Feedback Form*
- *Administration Manual for Supervising Teachers*
- *Checklist for Supervising Teachers* (this document)

_____ 2. Arrange the desks so they are spaced as far apart as possible.

_____ 3. Ensure that students exempted from writing the examination have left the room before you begin.

Beginning the Examination Session

_____ 1. Distribute the contents of each student's envelope using the *Attendance Form(s)*. Ensure that the numbers on the booklets correspond to the numbers written on the *Attendance Form*(s).

_____ 2. Supply students with additional *Process Writing—Draft* paper if required.

_____ 3. Inform students that they have one hour to write independently.

_____ 4. Remind students that they must note the information on the board indicating the time and location of the final examination session.

_____ 5. If a student was absent for yesterday's session, show him/her the Examination Rules—Session 3: Process Writing (Appendix 3, p. 29).

_____ 6. **Instruct students to begin revising and editing. Record the start time on the *Process Writing: Supervising Teacher Report.***

During the Examination Session

_____ 1. Complete the *Attendance Form(s)* for Thursday, January 13, 2000. Record a "✓" for present, or an "A" for absent for each student. Names of absent students should have been written on the *Attendance Form(s)* on Day 1 so that these students would have a booklet number for subsequent sessions of the examination. Record any additional changes in registration and attendance on the *Student Registration Form B.* Codes identifying possible reasons for these changes have been developed. Please use these reason codes (Appendix 7, p. 33) to report this information on the *Student Registration Form B.*

_____ 2. Remember to advise students of the amount of time remaining for writing the examination by:
- making an announcement, and
- writing the remaining time on a board.

_____ 3. Write the time and location of the final examination session on the board.

Ending the Examination Session

_____ 1. **Announce the end of the session and record the exact end time on the *Process Writing: Supervising Teacher Report.***

_____ 2. Cross-reference the name and booklet number on the *Attendance Form*(s) with the numbers on the examination booklets as students submit their examination materials. Check that **all** student materials are submitted (readings booklets, *Process Writing Task* handouts, and draft pages). **Place student materials in their respective envelopes.** Put envelopes in numerical order, ready for Session 5.

Students may not have access to these envelopes. Only you may place materials in these envelopes. No materials other than those handed out during the session, or those produced during the session may be placed in the envelope. Please do not write on these envelopes, as they are reused.

_____ 3. Complete the Session 4 section of the *Process Writing: Supervising Teacher Report.*

REMEMBER: Note any unusual circumstances observed or special provisions made should be noted.

_____ 4. All examination booklets and all other examination-related materials **must be returned to the secure, locked area** in the school.

Students may NOT begin writing their final copy today.

Note:

- If a student missed today's session, please see the *Administration Manual for Supervising Teachers* for details regarding permitted make-up sessions.
- In the event that a make-up session is held, the "A" should remain in the attendance column for that day but a superscript "M" should be added to indicate that a make-up session was held, e.g., "A^{M}" (*Attendance Form*, Appendix 4, p. 30).

Session 5
Friday, January 14, 2000

Date	Session	Activity	Preparation Time	Time Required for Examination
Friday January 14	5	Write final copy	10 minutes preparation and instructions	1 hour

Students are expected to remain in the classroom for the entire examination session.

Points to Remember:

- The Supervising Teacher must remain in the classroom throughout the entire examination session.
- It is essential that each student receives the same booklet number for each examination session.

A NOTE ABOUT INCOMPLETE FINAL COPIES:

> *It is in the best interest of the student to submit a complete final copy. If, however, a student completed a draft copy but ran out of time recopying it into the response booklet, the marker will continue reading in the draft work at the point where the student indicated recopying left off. The student must be aware that markers will not make any adjustments for the errors and incompleteness typical of draft work.*

Prior to the Examination Session

_____ 1. Ensure your materials for Session 5 are available:

- *Packing List: Process Writing Materials*
- Set of numbered envelopes containing the students' readings booklets, *Process Writing Task* and draft paper from previous sessions
- *Process Writing Student Response Booklets* including 4 extras and teacher copy;
- *Attendance Form*(s)
- *Student Registration Form B*
- *Process Writing: Supervising Teacher Report*
- *Process Writing: Supervising Teacher Feedback Form*
- *Administration Manual for Supervising Teachers*
- *Checklist for Supervising Teachers* (this document)

_____ 2. **If you had to split a package of booklets during the Reading component, ensure that the corresponding *Process Writing Student Response Booklets* are in your possession.**

_____ 3. Arrange the desks so they are spaced as far apart as possible.

_____ 4. Ensure that you have a stapler for today's session.

_____ 5. Ensure that students exempted from writing the examination have left the room before you begin.

Beginning the Examination Session

_____ 1. Distribute the **contents** of each envelope: the two readings booklets, *Process Writing—Draft* paper, and *Process Writing Task* handouts using the *Attendance Form*(s).

AND

Simultaneously distribute the corresponding, **identically numbered** *Process Writing Student Response Booklet* to each student. Ask students to double check that the numbers on all three booklets are identical.

_____ 2. Instruct students that they have this one-hour session to write their final copy in **ink** in the *Process Writing Student Response Booklet*. Advise them that it is in their best interest to submit a complete final copy. If however, they run out of time recopying into the booklet, the student should clearly indicate with an obvious **asterisk (*) in the draft work** the point where recopying left off. This allows the marker to continue reading to the end of the student's work. **Ensure that students are aware that markers will not make any adjustments for the errors and incompleteness typical of draft work.**

_____ 3. **Instruct students to begin. Record the start time on the *Process Writing: Supervising Teacher Report.***

During the Examination Session

_____ 1. Complete the *Attendance Form(s)* for Friday, January 14, 2000. Under Student Attendance, record a "✓" for present, or an "A" for absent for each student. The **names of absent students should have been written** on the *Attendance Form(s)* on Day 1 so that these students would have a booklet number for subsequent sessions of the examination. Students absent for all examination sessions must also be recorded on *the Student Registration Form B*. Record any additional changes in registration and attendance on the *Student Registration Form B.* Codes identifying possible reasons for these changes have been developed. Please use these reason codes (Appendix 7, p. 33) to report this information.

_____ 2. Remember to advise students of the amount of time remaining for writing the examination by:

- making an announcement, and
- writing the remaining time on a board.

Ending the Examination Session

_____ 1. **Announce the end of the session and record the exact end time on the *Process Writing: Supervising Teacher Report.***

Ensure that students who were unable to finish recopying have clearly indicated in their draft work where recopying left off.

_____ 2. Cross-reference the name and booklet number on the *Attendance Form(s)* with the number on the *Process Writing: Student Response Booklet* as students submit their examination materials. Students must have their assigned booklet number on all documents.

_____ 3. Place a "✓" on the *Attendance Form*(s) in the "Booklet Submitted" column.

_____ 4. **Ensure that all numbered envelopes are now empty.** If any *Process Writing—Draft* pages have been missed, staple them into the appropriate booklet.

_____ 5. Stack the *Process Writing: Student Response Booklets* in numerical order

_____ 6. Complete Session 5 of the *Process Writing: Supervising Teacher Report* and sign where indicated.

Remember: Note any unusual circumstances observed or special provisions made should be noted.

_____ 7. Complete the *Process Writing: Supervising Teacher Feedback Form*. Feedback is appreciated.

_____ 8. Verify and return materials according to the instructions on the following page.

Note:

- For students who missed Session 5, make-up sessions can only be offered later in the day. All Process Writing materials must be returned to Manitoba Education and Training by 4:00 p.m. Friday, January 14, 2000. See the *Administration Manual for Supervising Teachers* for details regarding permitted make-up sessions.
- In the event that a make-up session is held, the "A" should remain in the attendance column for that day but a superscript "M" should be added to indicate that a make-up session was held, e.g., "A^{M}" (see sample *Attendance Form*, Appendix 4, p. 30).

Examination Return Procedures

It is essential that all examination materials are verified and packaged for return to Manitoba Education and Training immediately after completion of the examination.

Verification of Materials

Immediately following the conclusion of the final examination session:

- Ensure that the number of student names on the *Attendance Form*(s) **and** the number of check marks in the "Process Writing Booklet Submitted for Marking" column matches your count of the booklets for submission. The Supervising Teacher should print his/her name in the space provided on the form.
- Enter the number of examination booklets submitted for marking in the appropriate box on the *Process Writing: Supervising Teacher Report.* Account for all discrepancies by writing a note on the *Process Writing: Supervising Teacher Report.*
- Record changes between students registered and students in attendance on the *Student Registration Form B.* Please use the *Reason Codes for Changes in Registration on Examination Date* (Appendix 7, p. 33). Where the use of an "Other" code is appropriate, please state the reason in the "Reason" column on the *Student Registration Form B.* (See sample in Appendix 5, p. 31.)
- As you check the pile of *Process Writing Student Response Booklets*, verify that all draft work has been stapled inside the back cover of each booklet.
- **Be sure to keep a photocopy of the *Attendance Form*(s) for your records. Marks will be returned by booklet number only. Student names will <u>not</u> appear on the *Student Profiles*.**
- On the *Attendance Form*(s), write "**UNUSED**" beside booklet numbers not used and return the original form(s) with student booklets.
- Ensure that the *Process Writing Student Response Booklets* and numbered envelopes are in numerical order.
- If you have detected a defective examination booklet during the examination administration, ensure that **both** booklets (identically numbered) are placed together with an elastic band.
- Verify that the information on any additional *Demographic Forms* is both complete and accurate. Record the number of completed forms in the appropriate box on the *Process Writing: Supervising Teacher Report.*
- Completed *Demographic Forms* should be placed in a labelled return envelope. Do not use elastic bands, staples or paper clips on these forms as they damage the sheets. **Do not seal the envelope.**

- **All used** *Process Writing Student Responses* booklets and *Demographic Forms* must be returned to Manitoba Education and Training. Retain unused materials.
- Check that you have completed and signed the *Process Writing: Supervising Teacher Report.* Any unusual circumstances observed or special provisions made for students should be noted on the Report.
- Complete the *Process Writing: Supervising Teacher Feedback Form.*
- Collect the completed *Principal Feedback Form.*

What to Return

The package(s) returned to Manitoba Education and Training must contain:

- ❑ **Used** *Process Writing Student Response Booklets*
- ❑ Damaged/misprinted booklets—noting the defect
- ❑ Additional used *Demographic Forms* (in labelled envelope: Used/Unused Demographic Data Computer Forms—Process Writing)
- ❑ The original *Attendance Form*(s), including any extra forms used*
- ❑ *Student Registration Form B* — with codes and notations regarding absent/additional students
- ❑ *Process Writing: Supervising Teacher Report*
- ❑ *Process Writing: Supervising Teacher Feedback Form*
- ❑ *Principal Feedback Form*
- ❑ The complete set of numbered envelopes (now empty)

* **It is imperative that a photocopy of the *Attendance Form*(s) be retained by the Supervising Teacher. Marks will be returned by booklet number; no names will appear on the marks statement.**

Use the packing list to guide you in taking inventory of all documents

Please note:

- **It is imperative that the Senior 4 English Language Arts Provincial Examinations are returned immediately after the completion of Session 5 of the examination on January 14, 2000, using the shipping labels provided.**
- Unused examination booklets, manuals, checklists, and generic *Demographic Forms* may be retained by the school.

Where and when to return examination materials

Materials are prepared for return immediately after completion of the Provincial Examination on January 14, 2000. Once the examination materials have been checked by the Supervising Teacher, the package is sent to:

Suzanne Lepage
Assessment and Evaluation Branch
Manitoba Education and Training
Loading Dock
1567 Dublin Avenue
Winnipeg MB R3E 3J5

Use the Senior 4 English Language Arts Process Writing shipping labels provided.

How to Return

Do not use divisional couriers to return examinations. Use **only** the commercial carriers identified as follows. Manitoba Education and Training will assume all courier costs of transporting examination materials.

City of Winnipeg Schools

Schools in the City of Winnipeg send package(s) directly to the Assessment and Evaluation Branch via **Internet Courier and Messenger Services (668-5552)**. The person placing this call should quote **account number ED502** and give his/her school name, address, and his/her name as a contact person.

Schools Outside the City of Winnipeg

Schools outside the City of Winnipeg return their package(s) by Priority Courier or Xpresspost. Please package all materials in **one box or mailing envelope*** whenever possible.

After the package(s) is (are) sealed, affix the Process Writing shipping labels.

To utilize the ***Bill of Lading***:

1. Sign the "Sender's Signature" section of the Bill of Lading at the "X".

2. Take your sealed package and Bill of Lading to the post office.

3. The postal clerk will fill in the weight of the package and prepare the package for mailing. Ask the postal clerk for the Customer Receipt and keep it as a record of shipment. If it is necessary to ask Canada Post to trace the package, your school will be contacted.

See Appendix 8 p. 34 for a sample of a completed *Bill of Lading*.

APPENDICES

APPENDIX 1
EXAMINATION RULES

SESSION 1: GROUP DISCUSSION

The Supervising Teacher is expected to read these rules aloud to students at the beginning of Session 1:

- You should have two documents: a *Demographic Form*, and a *Preparatory Readings* booklet. Check the title of your examination booklet carefully. Make sure that it is entitled *"Preparatory Readings"*.
- During this examination session, do not proceed until instructed to do so.
- If you receive a damaged or imperfectly printed booklet, return it to receive another examination booklet.
- You will not be permitted to leave the examination room (except in exceptional circumstances such as illness).
- While the examination session is in progress, do not ask questions or request explanations with regard to the content of the readings or discussion questions.
- You may write notes or highlight in your *Preparatory Readings* booklet, and you may use an English dictionary, a thesaurus and a grammar handbook. All other materials are forbidden.
- If you require something during the examination, all requests should be made to me. Raise your hand and I will come to you.

APPENDIX 2
EXAMINATION RULES

SESSION 2: READING EXAMINATION

The Supervising Teacher is expected to read these rules aloud to students at the beginning of Session 2:

- Check the titles of your examination booklets carefully. Make sure that you have: (1) a thematic readings booklet, and (2) an identically-numbered *Student Responses to Readings Booklet*.
- During this examination session, do not proceed until instructed to do so.
- If you notice that your examination booklet is damaged or imperfectly printed, return it to receive another examination booklet.
- You will not be permitted to leave the examination room until one hour of the examination time has elapsed. You may leave in exceptional circumstances such as illness, when accompanied by a supervisor.
- To write the examination, you may use a blue or black pen, correction fluid or tape, an English dictionary, a thesaurus, and a grammar handbook. All other materials are forbidden.
- You will not receive assistance from nor give assistance to another student. If you require something during the examination, all requests should be made to me. Raise your hand, and I will come to you.
- While the examination is in progress, do not ask questions or request explanations with regard to the content of the questions or readings on the examination.
- Do not identify yourself or your school, teacher or town in your response booklet.
- When I ask you to stop writing, put your pen down **immediately**.
- You **may not** discard **any** materials. All *Extra Pages* used must be stapled into your response booklet. All response booklets must remain intact; no pages may be ripped out. You **may not** leave the examination room with any materials pertaining to the examination.
- A violation of any of these rules will be reported to the Department of Education and Training and may result in a mark of zero.

APPENDIX 3
EXAMINATION RULES

SESSION 3: PROCESS WRITING

The Supervising Teacher is expected to read these rules aloud to students at the beginning of the Process Writing, Session 3.

- It is important that you have received both your *Preparatory Readings* booklet and your thematic readings booklet and that it is **your** handwriting in the booklets.
- During the Process Writing sessions, do not begin until instructed to do so.
- If you receive a damaged or imperfectly printed *Process Writing Task* handout, return it to receive another.
- You are expected to remain in the room for the full one-hour session (except in exceptional circumstances such as illness).
- In addition to your thematic readings booklet, your *Preparatory Readings* booklet and a *Process Writing Task* handout, you should also have a pen and pencil, correction fluid or tape, a highlighter, an English dictionary, a thesaurus and a grammar handbook. On each day, you will receive the materials you require to complete the task. All other materials are not permitted. Final copy responses must be written in blue or black ink in the student response booklet you will receive at the beginning of the final session.
- You will not receive assistance from, nor give assistance to, another student. If you require something during the sessions, all requests must be made to me. Raise your hand and I will come to you.
- While the examination is in progress, do not ask questions or request explanations regarding the assigned task, or the readings.
- Do not identify yourself or your school, teacher or town in your response booklet.
- When I ask you to stop writing, put your pen down **immediately**.
- You **may not** discard any materials. All *Process Writing—Draft* pages used must be stapled in the response booklet you will receive on the final day. All response booklets must remain intact; no pages may be ripped out.
- You **may not** leave the examination room with any materials pertaining to the examination.
- Organizational outlines may be completed in the *Process Writing Task* handout in the space provided for this purpose.
- A violation of any of these rules will be reported to the Department of Education and Training and may result in a mark of zero.

APPENDIX 4

School Number 9999
A High School
1 Somewhere Road
Winnipeg, MB R1R 1R1

ATTENDANCE FORM - JANUARY 2000

Senior 4 English Language Arts Provincial Examination

Booklet Number	Student Name (Please Print)	Student Attendance During Examination Sessions					Responses to Readings Submitted for Marking (check ✓)	Process Writing Booklet Submitted for marking (check ✓)
		M 10	T 11	W 12	TH 13	F 14		
10001	Sandra Jones	✓	✓	A^M	✓	✓	✓	✓
10002	Kevin Melnychuk	✓	A	✓	✓	✓		✓
10003	Tanya Crewson	A^M	✓	✓	✓	✓	✓	✓
10004	DAMAGED							
10005	David Cameron	✓	✓	✓	✓	✓	✓	✓
10006	UNUSED							
~~10007~~	USED IN ANOTHER CLASSROOM							
~~10008~~	USED IN ANOTHER CLASSROOM							
~~10009~~	USED IN ANOTHER CLASSROOM							
~~10010~~	USED IN ANOTHER CLASSROOM							

Sample

Rose McNeil

Supervising Teacher's Name (please print)

- Send a copy of this form with the *Student responses to Readings* submitted for marking on Tuesday, January 11, 2000.
- Send the original of this form with the *Process Writing Student Response Booklets* submitted for marking on Friday, January 14, 2000.
- **PLEASE ENSURE THAT COPIES OF THESE FORMS ARE RETAINED FOR YOUR RECORDS.**

Note: For each session, record a "✓" for Present. An "A" indicates a student is Absent.
An "A^M" indicates a student is Absent and a make-up session is held later.

STUDENT REGISTRATION FORM B

Senior 4 English Language Arts Provincial Examination
Semester 1—January 2000

APPENDIX 5

Note: Student exemptions previously reported are already listed on the attached report and do not need to be recorded on this form. Reasons for any absent or additional students are to be noted below. Use one of the codes provided on the reverse side for each student.

M.E.T. No.*	Last Name	First Name	Component		Reason Code
			Reading	Writing	
111 111 111	Johnson	Edouard	Absent	Absent	22
222 222 222	McKay	Danielle	Present	Present	70
333 333 333	Ransom	Jamie	Absent	Absent	19 Other – Suspended

Sample

Inquiries regarding MET numbers may be made to Professional Certification and Student Records at 1-800-667-2378.

Please retain a copy for your records and return this form with your examinations.
If you require additional forms, copy as necessary.

APPENDIX 6

Senior 4 English Language Arts, secondaire 4

January/janvier 2000

REPORTED STUDENT EXEMPTIONS
RAPPORT DES ÉLÈVES EXEMPTÉS

Date Time Exam No.

School Division/Division scolaire: 0001

School/École: **1111 SCHOOL/ÉCOLE 'X'**

n° MET NO.	NAME/NOM	EXEMPTION CODE D'EXEMPTION
333 333 333	Jim Black	60
444 444 444	Mary Smart	61

Sample

APPENDIX 7

List of Reason Codes to Record Changes in Provincial Examination Student Registration Numbers

Please use these codes to complete the *Student Registration Form B*.

Absent	
01	arrived too late to write the exam
02	did not write due to weather
03	family/personal reasons
04	medical/illness/accident
05	out of town activity (athletic/academic)
06	religious objections
07	student refused to write
08	Unexcused
09	Working
19	other (please specify)

Withdrawn	
22	dropped course
23	incarcerated/court
24	medical/illness/accident
25	family/personal reasons
26	poor attendance/progress
27	quit school
29	other (please specify)

Incomplete	
40	continuing course/program next semester
41	no work completed
49	other (please specify)

Errors in Registration	
20	changed programs
21	deceased
50	already has credit
51	auditing the course
52	exchange student
53	registered twice
54	quarter system projected registration
55	registered in wrong grade
56	piloting new [X] curricula
59	other (please specify)

Exemptions	
60	emotional/psychological condition or circumstances
61	"M" credit designation
62	"E" credit designation
63	"phase d'accueil" designation—bloc intensif
69	other (please specify)

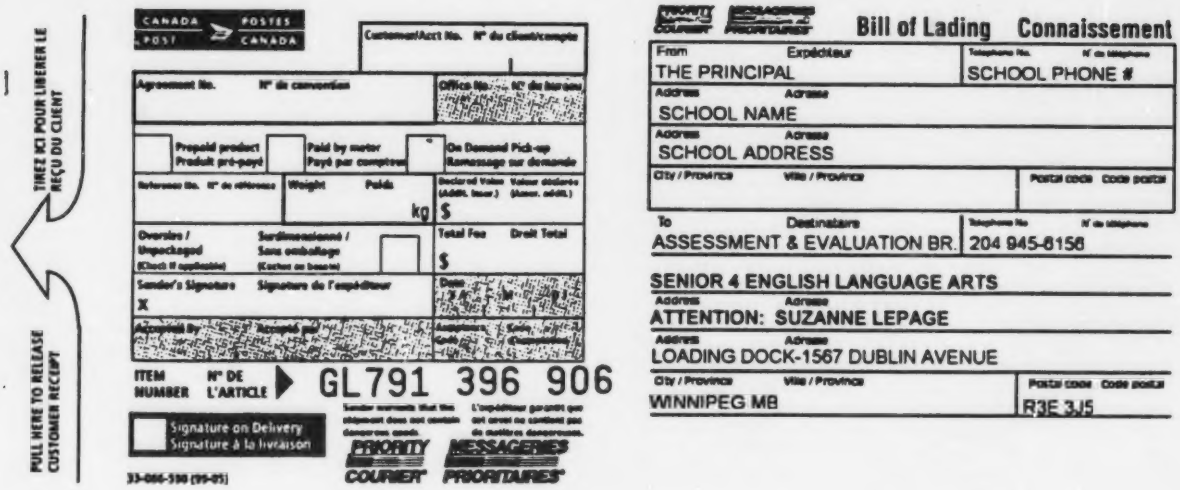
Drop Ins	
70	forgotten on original exam registration
71	late registration to course
72	transferred in from another school/prov/country
79	other (please specify)

Dropped in—Absent	
80	student not on original list and absent for the exam
89	other (please specify)

Migrancy	
90	transferred to another school within the province
91	transferred to another school outside of the province
99	other (please specify)

APPENDIX 8

SAMPLE — Priority Courier Bill of Lading



TIREZ ICI POUR LIBERER LE REÇU DU CLIENT

PULL HERE TO RELEASE CUSTOMER RECEIPT

CANADA POST / POSTES CANADA

Customer/Acct No. / N° du client/compte

Agreement No. / N° de convention

Office No. / N° de bureau

Prepaid product / Produit pré-payé

Paid by meter / Payé par compteur

On Demand Pick-up / Ramassage sur demande

Reference No. / N° de référence

Weight / Poids kg

Declared Value (Addl. Insur.) / Valeur déclarée (Assur. addit.) $

Oversize / Unpackaged / Surdimensionné / Sans emballage

Total Fee / Droit Total $

Sender's Signature / Signature de l'expéditeur X

Date

Accepted By / Accepté par

Assurance / Cash / Commercial

ITEM NUMBER / N° DE L'ARTICLE ▶ GL791 396 906

Signature on Delivery / Signature à la livraison

Sender warrants that this shipment does not contain dangerous goods. / L'expéditeur garantit que cet envoi ne contient pas de matières dangereuses.

PRIORITY COURIER / MESSAGERIES PRIORITAIRES

33-086-590 (99-05)

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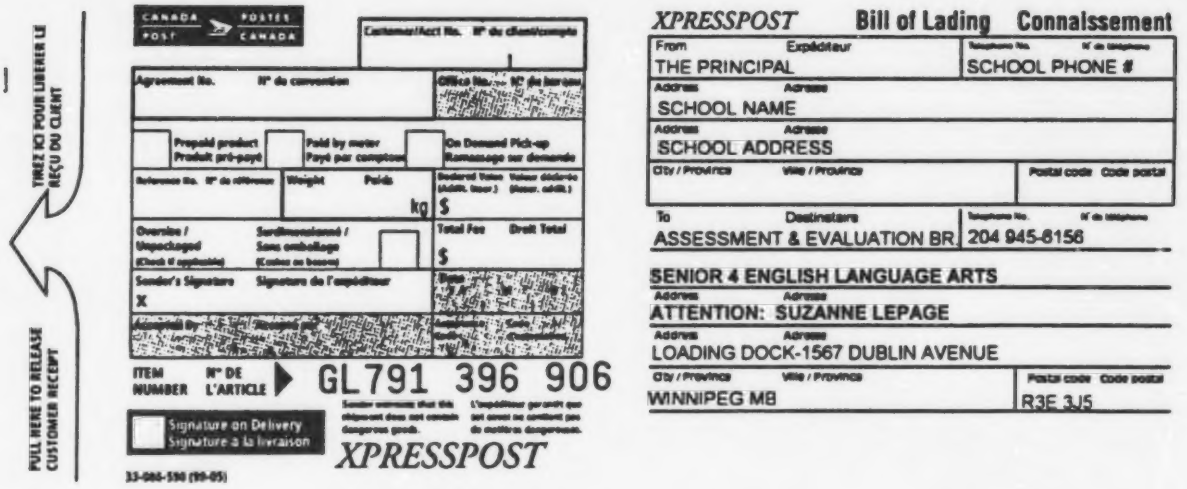

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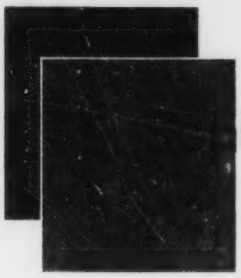


ior 4 English Language Arts
Provincial Examination

Preparatory Readings

Theme: Turning Points

January 2000

Manitoba
Education
and Training

OVERVIEW OF EXAMINATION COMPONENTS

The Senior 4 English Language Arts Provincial Examination consists of five sessions:

- Session 1 is a two-hour preparation session in which you will have one hour to read this *Preparatory Readings* booklet. While you read, you may highlight, underline or make notes in the booklet. There will be a second hour to discuss the readings in small groups.
- Session 2 is a three-hour session in which you will read a second set of readings and respond to questions based on your reading.
- Session 3 is a one-hour session in which you will receive a writing task and prepare a draft.
- Session 4 is a one-hour session in which you will revise your draft.
- Session 5 is a one-hour session provided for writing your final copy in your *Process Writing Student Response* booklet.

COMPLETION OF THE *DEMOGRAPHIC FORM*

Because your examination is marked in a confidential manner, the information you provide on the *Demographic Form* is used to connect you to your work. It is very important that this information be both **accurate** and **complete**.

In the spaces provided on the form, print the information requested below and fill in the corresponding bubble below each letter or number. Use pencil only.

1. **PROGRAM INFORMATION**: Please fill in the circle that corresponds to the program in which you are currently registered, i.e., English Program, French Immersion Program, or Français Program.
2. **NAME (Last)**
3. **NAME (First)**
4. **PROVINCIAL STUDENT NUMBER**: If you do not have this identification number, please leave this area blank.
5. **BIRTHDATE**
6. **BOOKLET NO.**: This is the 5-digit number on the front of this booklet.
7. **SCHOOL CODE**: The supervising teacher will provide you with this 4-digit number.
8. **GENDER**

DO NOT BEND, FOLD OR TEAR THE FORM.

An *Attendance Form(s)* will be circulated during today's session. Please print your name next to your booklet identification number on this form.

COMPONENT 1

You have one hour to read this *Preparatory Readings* booklet. You are encouraged to read as many of the selections as you can, in any order you choose.

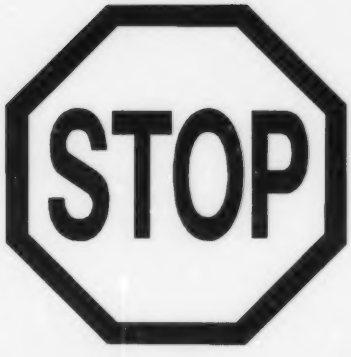
THINK about the theme of **Turning Points** as you read the materials.

WRITE your thoughts/ideas/responses in the margins, and highlight passages you consider significant. Only this *Preparatory Readings* booklet, dictionaries, thesauri and grammar handbooks may be used during this session. **No other printed or written materials will be allowed in class.**

As you read through the booklet, consider the following:

- What do you already know about this theme?
- What issues, memories, or other thoughts does each selection stimulate?
- What do the visuals suggest about the theme?
- How does one selection link with other selections to add to your understanding of the theme?
- What is the central issue or concern of each selection? How does each selection reflect the theme?
- What viewpoint or opinion is being expressed in each selection?
- What is the primary purpose of each selection (e.g., to entertain, to inform, etc.)?
- Which selections are most effective or ineffective, and why?

Note: The supervising teacher is not permitted to interpret passages or selections for you.



PLEASE WAIT UNTIL THE SUPERVISING TEACHER TELLS YOU TO TURN THE PAGE.

Turning points
turning points
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A Cherokee Feast of Days: Daily Meditations

October 19

Joyce Sequichie Hifler

Today may be a turning point. It happens that way—not with flashing lights and fanfare, but quietly. In the past we searched for reasons, for something we could pinpoint as the catalyst for change. We could never decide what it was, though we said many things. Something in us, something about our awareness, gives us reason to suddenly be conscious of new circumstances and new ideas. We are able to think outside the limits of our usual methods. Life, for no apparent reason, begins to fit together as though we found a piece of the puzzle that completes the picture. As turning points go, some are not particularly great to see, but are often hidden in such small, ordinary events as to go undetected. Our part is to be aware of the change and make the most of it while it is at its strongest.

The land . . . belongs to the first who sits down on his blanket . . . which he has thrown down on the ground, and till he leaves it, no other has a right.
TECUMSEH

Relics

Peter Cole

I look at your beautiful war canoe, Grandfather
I feel the lines of its hull with my fingertips
stroke its ribs
inhale the length and depth and volume
of its smooth belly
sweet smell of cedar smudge

with sadness, Grandfather
I see your beautiful war canoe
hanging there on the wall
suspended from the ceiling
by wires spotlighted highlighted
caught in the glare like a spectacle
trapped in time and space
imported time white space

I look in awe, Grandfather, at this tree
you have transformed transfigured
from art of nature to art of mind formation
body formulation
I see the beauty that you carved
with your own hands the grace
that you drew from the spirit
of the living wood
carved from a single straight cedar
sixty feet long your canoe
a thousand years old

I watched you with your axes
and your knives and your chisels
I remember the arc of your hammer
the sound of your mallet

Grandfather, tell me
will your craft feel again the surge
and the roar of waves
the touch of sunlight the breath of sea wind
the scent of the rising mist
or will it rot within the spaces
and the time of these halls these walls
swept up each night
a sliver a speck a strand a mote
of bark of cambium of heartwood
will it decompose
with these other staged relics
with this annotated collection
of west-coast Indian artifacts?
memorabilia from ages times spaces
past memory

grandfather sun grandmother moon
mother earth father sky
powers and spirits and beings of the four directions
brothers and sisters of the wind and water
all my relations
I call on you ask that you give this canoe life again
pray that you grant wings to its spirit
let it fly through the canyons of hell's gate
through the rage and the clamour
let it crash onto the rocks
in the land of its birth

don't let it die here
in this climate-controlled mausoleum
this gallery of respectful silence
don't bury it like this crucified displayed
where everyone can watch it rot
for two dollars and fifty cents
half-price on thursdays

give me an axe and I will end its misery
and my own.

Genesis and Catastrophe

ROALD DAHL

"EVERYTHING IS NORMAL," the doctor was saying. "Just lie back and relax." His voice was miles away in the distance and he seemed to be shouting at her. "You have a son."

"What?"

"You have a fine son. You understand that, don't you? A fine son. Did you hear him crying?"

"Is he all right, Doctor?"

"Of course he is all right."

"Please let me see him."

"You'll see him in a moment."

"You are certain he is all right?"

"I am quite certain."

"Is he still crying?"

"Try to rest. There is nothing to worry about."

"Why has he stopped crying, Doctor? What happened?"

"Don't excite yourself, please. Everything is normal."

"I want to see him. Please let me see him."

"Dear lady," the doctor said, patting her hand. "You have a fine strong healthy child. Don't you believe me when I tell you that?"

"What is the woman over there doing to him?"

"Your baby is being made to look pretty for you," the doctor said. "We are giving him a little wash, that is all. You must spare us a moment or two for that."

"You swear he is all right?"

"I swear it. Now lie back and relax. Close your eyes. Go on, close your eyes. That's right. That's better. Good girl . . ."

"I have prayed and prayed that he will live, Doctor."

"Of course he will live. What are you talking about?"

"The others didn't."

"What?"

"None of my other ones lived, Doctor."

The doctor stood beside the bed looking down at the pale exhausted face of the young woman. He had never seen her before today. She and her husband were new people in the town. The innkeeper's wife, who had come up to assist in the delivery, had told him that the husband worked at the local customs-house on the border and that the two of them had arrived quite suddenly at the inn with one trunk and one suitcase about three months

ago. The husband was a drunkard, the innkeeper's wife had said, an arrogant, overbearing, bullying little drunkard, but the young woman was gentle and religious. And she was very sad. She never smiled. In the few weeks that she had been here, the innkeeper's wife had never once seen her smile. Also there was a rumour that this was the husband's third marriage, that one wife had died and that the other had divorced him for unsavoury reasons. But that was only a rumour.

The doctor bent down and pulled the sheet up a little higher over the patient's chest. "You have nothing to worry about," he said gently. "This is a perfectly normal baby."

"That's exactly what they told me about the others. But I lost them all, Doctor. In the last eighteen months I have lost all three of my children, so you mustn't blame me for being anxious."

"Three?"

"This is my fourth . . . in four years."

The doctor shifted his feet uneasily on the bare floor.

"I don't think you know what it means, Doctor, to lose them all, all three of them, slowly, separately, one by one. I keep seeing them. I can see Gustav's face now as clearly as if he were lying here beside me in the bed. Gustav was a lovely boy, Doctor. But he was always ill. It is terrible when they are always ill and there is nothing you can do to help them."

"I know."

The woman opened her eyes, stared up at the doctor for a few seconds, then closed them again.

"My little girl was called Ida. She died a few days before Christmas. That is only four months ago. I just wish you could have seen Ida, Doctor."

"You have a new one now."

"But Ida was so beautiful."

"Yes," the doctor said. "I know."

"How can you know?" she cried.

"I am sure that she was a lovely child. But this new one is also like that." The doctor turned away from the bed and walked over to the window and stood there looking out. It was a wet grey April afternoon, and across the street he could see the red roofs of the houses and the huge raindrops splashing on the tiles.

"Ida was two years old, Doctor . . . and she was so beautiful I was never able to take my eyes off her from the time I dressed her in the morning until she was safe in bed again at night. I used to live in holy terror of something happening to that child. Gustav had gone and my little Otto had also gone and she was all I had left. Sometimes I used to get up in the night and creep over to the cradle and put my ear close to her mouth just to make sure that she was breathing."

"Try to rest," the doctor said, going back to the bed. "Please try to rest." The woman's face was white and bloodless, and there was a slight bluish-grey tinge around the nostrils and the mouth. A few strands of damp hair hung down over her forehead, sticking to the skin.

"When she died . . . I was already pregnant again when that happened, Doctor. This new one was a good four months on its way when Ida died. 'I don't want it!' I shouted after the funeral. 'I won't have it! I have buried enough children!' And my husband . . . he was strolling among the guests with a big glass of beer in his hand . . . he turned around quickly and said, 'I have news for you, Klara, I have good news.' Can you imagine that, Doctor? We have just buried our third child and he stands there with a glass of beer in his hand and tells me that he has good news. 'Today I have been posted to Braunau,' he says, 'so you

can start packing at once. This will be a new start for you, Klara,' he says. 'It will be a new place and you can have a new doctor . . .' "

"Please don't talk any more."

"You *are* the new doctor, aren't you, Doctor?"

"That's right."

"And here we are in Braunau."

"Yes."

"I am frightened, Doctor."

"Try not to be frightened."

"What chance can the fourth one have now?"

"You must stop thinking like that."

"I can't help it. I am certain there is something inherited that causes my children to die in this way. There must be."

"That is nonsense."

"Do you know what my husband said to me when Otto was born, Doctor? He came into the room and he looked into the cradle where Otto was lying and he said, 'Why do *all* my children have to be so small and weak?' "

"I am sure he didn't say that."

"He put his head right into Otto's cradle as though he were examining a tiny insect and he said, 'All I am saying is why can't they be better *specimens*? That's all I am saying.' And three days after that, Otto was dead. We baptized him quickly on the third day and he died the same evening. And then Gustav died. And then Ida died. All of them died, Doctor . . . and suddenly the whole house was empty . . . "

"Don't think about it now."

"Is this one so very small?"

"He is a normal child."

"But small?"

"He is a little small, perhaps. But the small ones are often a lot tougher than the big ones. Just imagine, Frau Hitler, this time next year he will be almost learning how to walk. Isn't that a lovely thought?"

She didn't answer this.

"And two years from now he will probably be talking his head off and driving you crazy with his chatter. Have you settled on a name for him yet?"

"A name?"

"Yes."

"I don't know. I'm not sure. I think my husband said that if it was a boy we were going to call him Adolfus."

"That means he would be called Adolf."

"Yes. My husband likes Adolf because it has a certain similarity to Alois. My husband is called Alois."

"Excellent."

"Oh no!" she cried, starting up suddenly from the pillow. "That's the same question they asked me when Otto was born! It means he is going to die! You are going to baptize him at once!"

"Now, now," the doctor said, taking her gently by the shoulders. "You are quite wrong. I promise you you are wrong. I was simply being an inquisitive old man, that is all. I love talking about names. I think Adolfus is a particularly fine name. It is one of my favourites. And look—here he comes now."

The innkeeper's wife, carrying the baby high up on her enormous bosom, came sailing across the room towards the bed. "Here is the little beauty!" she cried, beaming. "Would you like to hold him, my dear? Shall I put him beside you?"

"Is he well wrapped?" the doctor asked. "It is extremely cold in here."

"Certainly he is well wrapped."

The baby was tightly swaddled in a white woollen shawl, and only the tiny pink head protruded. The innkeeper's wife placed him gently on the bed beside the mother. "There you are," she said. "Now you can lie there and look at him to your heart's content."

"I think you will like him," the doctor said, smiling. "He is a fine little baby."

"He has the most lovely hands!" the innkeeper's wife exclaimed. "Such long delicate fingers!"

The mother didn't move. She didn't even turn her head to look.

"Go on!" cried the innkeeper's wife. "He won't bite you!"

"I am frightened to look. I don't dare to believe that I have another baby and that he is all right."

"Don't be so stupid."

Slowly, the mother turned her head and looked at the small, incredibly serene face that lay on the pillow beside her.

"Is this my baby?"

"Of course."

"Oh . . . oh . . . but he is beautiful."

The doctor turned away and went over to the table and began putting his things into his bag. The mother lay on the bed gazing at the child and smiling and touching him and making little noises of pleasure. "Hello, Adolfus," she whispered. "Hello, my little Adolf . . ."

"Ssshh!" said the innkeeper's wife. "Listen! I think your husband is coming."

The doctor walked over to the door and opened it and looked out into the corridor.

"Herr Hitler?"

"Yes."

"Come in, please."

A small man in a dark-green uniform stepped softly into the room and looked around him.

"Congratulations," the doctor said. "You have a son."

The man had a pair of enormous whiskers meticulously groomed after the manner of the Emperor Franz Josef, and he smelled strongly of beer. "A son?"

"Yes."

"How is he?"

"He is fine. So is your wife."

"Good." The father turned and walked with a curious little prancing stride over to the bed where his wife was lying. "Well, Klara," he said, smiling through his whiskers. "How did it go?" He bent down to take a look at the baby. Then he bent lower. In a series of quick jerky movements, he bent lower and lower until his face was only about twelve inches from the baby's head. The wife lay sideways on the pillow, staring up at him with a kind of supplicating look.

"He has the most marvellous pair of lungs," the innkeeper's wife announced. "You should have heard him screaming just after he came into this world."

"But my God, Klara . . ."

"What is it, dear?"

"This one is even smaller than Otto was!"

The doctor took a couple of quick paces forward. "There is nothing wrong with that child," he said.

Slowly, the husband straightened up and turned away from the bed and looked at the doctor. He seemed bewildered and stricken. "It's no good lying, Doctor," he said. "I know what it means. It's going to be the same all over again."

"Now you listen to me," the doctor said.

"But do you *know* what happened to the others, Doctor?"

"You must forget about the others, Herr Hitler. Give this one a chance."

"But so small and weak!"

"My dear sir, he has only just been born."

"Even so . . ."

"What are you trying to do?" cried the innkeeper's wife. "Talk him into his grave?"

"That's enough!" the doctor said sharply.

The mother was weeping now. Great sobs were shaking her body.

The doctor walked over to the husband and put a hand on his shoulder. "Be good to her," he whispered. "Please. It is very important." Then he squeezed the husband's shoulder hard and began pushing him forward surreptitiously to the edge of the bed. The husband hesitated. The doctor squeezed harder, signalling to him urgently through fingers and thumb. At last, reluctantly, the husband bent down and kissed his wife lightly on the cheek.

"All right, Klara," he said. "Now stop crying."

"I have prayed so hard that he will live, Alois."

"Yes."

"Every day for months I have gone to the church and begged on my knees that this one will be allowed to live."

"Yes, Klara, I know."

"Three dead children is all that I can stand, don't you realize that?"

"Of course."

"He *must* live, Alois. He *must*, he *must* . . . Oh God, be merciful unto him now . . . ."

Then the Child Replied

Joseph Mcleod

The soldier said,
I have worked today.
I have killed three men
and burned many fields.

The men here die easily.

I am hungry.
Now sprawled at
the side of the road
in this land,
I will eat.

I have meat, chocolate, coffee.

Oh yes, coffee from Brazil!
We get the best.
Why not? We do difficult tasks.

The children of this country are the
only things that seem real to me.
Take this bunch chirping and begging about me
now: surely, they look different
from my own children, still they act like
my children, – hungry birds.

You take that one over there, the one
holding back, the one with the weasel eyes;
he wants some of my food, and I would give
him some, but as I said, I worked today and
am hungry.

I do not know why
I kill these particular people
in this strange country:
I just do my job.

The children are coming closer now . . .
He watches . . . Oh, how he watches . . .
As always, I think of my own children and
my heart melts with compassion,
and although I am hungry and
love chocolate best,
I offer some to this weasel child.

Then the child replied,
"No thank you, soldier,
I do not like chocolate anymore."

The World of the Stay-at-Home Dad

by Andrew Olscher

It doesn't seem so long ago that I took my first solo walk behind the baby stroller—the diaper bag slung over the handlebar, packed with enough diapers and wipes to last the better part of two days.

The baby, resembling an oversized bowling pin wrapped neatly in an overabundance of blankets, snoozed comfortably in the fresh late-summer air.

Despite all the talking I had done in the preceding few months about caring little about what others thought of my decision to be a "stay-at-home" dad, I still gave in to my self-consciousness, the "maleness" that persuaded me to give a little extra weight and strength to my stride as I purposefully toured the neighbourhood.

That warm afternoon passed more than five years ago and with it some of the unsettling feelings that come with taking on a role traditionally reserved for women.

But as much as I would like to think that crossing over into the realm of stay-at-home parenting was a giant step for mankind—yes, I did mean *man*kind—I have learned that both men and women have a long way to go when it comes to role reversals and sexist attitudes.

Myriad studies and magazine and newspaper articles have been churned out on women in the male-dominated workplace. But what about men in what used to be a female-only domain?

There's nothing like a dose of stay-at-home parenting to make you realize that women are as quick to stereotype men as men are women.

Take the article in *The Toronto Star* some time ago: "No Takers For 'Mr. Mom's' Baby-Sitting Service," about Peter Wright from Cambridge, Ont., who advertised day-care spaces in his home. His wife said, "No woman would entrust the daily care of her children to a man." She was right. He got virtually no response.

The underlying message is that men don't know how to care for children, or perhaps this man has some more devious motive for advertising. Either assumption is unfair. Add to that the male reporter's reference to "Mr. Mom" and in the minds of many the perception of the stay-at-home dad might round out to be just a little weird.

It is not that the term "Mr. Mom" is terribly offensive in itself. I've only ever heard it used in a lighthearted manner. It's just that after being called that a number of times by both men and women, I have felt a distinct inclination to check whether I have been secretly neutered. Why is it so hard to accept that men who stay at home with their children as the primary care-giver are just that—men.

But whether it be "Mr. Mom," or another term like "baby-sitter" (which also has begun to grate as it conjures up an image falling far short of someone assuming all the responsibilities associated with stay-at-home parenting), the fact remains that it takes a certain amount of time to become accepted as a stay-at-home dad and all the position entails. It's just not something the North American male usually grows up to be. Cooking, cleaning and taking care of the children is not supposed to be our forte.

But in all fairness, the rewards of being a stay-at-home dad—establishing that special bond with your children, watching them take their first steps, hearing them say those first words and seeing them grow into unique individuals—far outweighs the negative side of being the object of sexist attitudes.

But being the object of sexual stereotyping can have its advantages. At times it has left me

feeling rather special. It has raised my level of self-esteem as I assumed my own position in the male-versus-female arena of misperception.

Once convinced of the veracity of my stay-at-home status, most women tend to treat me with a fair amount of respect. (Having reasonably well-behaved children who eat abnormal amounts of broccoli and bringing homemade lasagna and cream puffs to potluck lunches at my local family resource centre seem to have gone a long way.)

Slipping the bonds of the male stereotype and having become a kindred spirit in a tough profession that offers no pension, no sick leave, no overtime and in many cases little respect, has entitled me to some special privileges. Many traditional male/female barriers have been eliminated. I've been able to gain an insight into what traditionally have been women's and mothers' problems—feelings of isolation and loneliness, occasionally frustration with both your children and spouse, a lack of respect from the government in its refusal to even consider us part of the "official" work force, to name but a few.

Often I've gained insight out of necessity and sometimes because women have learned to trust me and have confided in me. I've begun to see things through their eyes and gained a better understanding of what makes all of us tick.

Sadly though, it has become quite apparent that becoming a stay-at-home dad was by no means a giant step for mankind—or for womankind either. At most I have managed to make a small change in the way some women perceive men. I think it will be a long time before a man like Mr. Wright will have any luck advertising day care in his home.

Barriers between men and women as a result of sexual stereotyping will probably take more than several generations of stay-at-home dads to bring down. It is just too bad it has to be that way when a good dose of trust, respect and understanding would quite likely accomplish the same thing.

Smoke it Again, Sam

Cigarette in hand, drink on the bar before him, Bogart says: "Of all the gin joints in all the towns in all the world, she walks into mine!" The movie? Casablanca. The message? Glamour and romance both drink and smoke.

But, these days, with smoking and excessive drinking identified as two leading causes of premature death among Canadians, the message is changing. Bogey, after all, died in Hollywood in 1957, after a long battle with throat cancer.

In 1994, close to one-third of all Canadians smoked and more than half of all adults, or about 13 million, drank.

Smoking is the leading cause of preventable illness, disability and premature death in Canada. Tobacco kills three times more Canadians than alcohol, illegal drugs, car accidents, suicides and murder combined. Every year, two in every 10 Canadian deaths are caused by smoking.

During the 1930s and '40s—when Humphrey Bogart, Lauren Bacall and other film stars glamourized smoking—lung cancer death rates in men increased rapidly, from about three per 100,000 in 1932 to 15 per 100,000 in 1950. In recent years, they have increased more slowly, to about 70 deaths per 100,000 in 1991. Up to 1960, lung cancer death rates for women rose slowly and unevenly, but have actually increased steeply since. During the 1970s and 1980s, lung cancer death rates for women almost doubled, but the rate was still less than half that for men in 1991.

Although smoking rates dropped during the two decades from 1970 to 1990, they have been fairly stable since then. In 1994, close to one-third of all Canadians over the age of 15—about seven million people—were smokers. Some 25% smoked daily, while 5% smoked occasionally.

Men were slightly more likely than women to smoke (33% vs. 29%). Among young people aged 15 to 19, however, about 30% of women smoked, compared with 28% of men.

When asked to describe their health, smokers were slightly more likely than non-smokers to describe it as fair or poor (12% versus 10%).

There are also links between smoking and stress. For example, 46% of men who had high levels of chronic stress were also smokers, close to double the rate of men with low levels of chronic stress (27%). The link was even more noticeable among women. Some 45% of women with high levels of chronic stress smoked, compared with only 21% among those with low stress levels.

In Bogart's day, the leading man and woman in popular movies invariably smoked as well as drank. Today, Canadian adults are more likely to drink than to smoke—almost twice as likely, in fact. In 1994, only one in ten Canadian adults said they had never drunk alcohol.

Drinking habits are related to both sex and age. Overall, men were more likely than women to be current drinkers, and for both sexes drinking is most common at younger ages, peaking in the 20s. Nevertheless, Canadians are drinking less alcohol than they used to. In 1993, the proportion of Canadians aged 15 and older who reported drinking in the previous year was 74.4%, compared with 79.0% in 1991.

Continued on Page 13 →

Lifestyle Trends

It is a well-accepted notion that health is more than the absence of disease. The state of well-being associated with good health is determined to a large extent by how we live our lives and cope with life's challenges.

On Smoking

Fewer than one-third of Canadian adults have smoked since the late 1980s. The proportion fell fairly steadily from almost half of all adults in 1965 to only 33% in 1986, then levelled off. In 1994, only 31% of all adults smoked. Long-term declines in smoking rates point to the success of anti-smoking campaigns, taxes on tobacco, higher insurance premiums for smokers, and restrictions on smoking in the workplace and other public places.

Overall, men were more likely to smoke than women (33% versus 29%). This trend held true at all ages except for 15 to 19-year-olds, where more women smoked than men. Close to half (44%) of the total Aboriginal population smokes daily.

On Drinking

Despite the fact that in 1994, almost three-quarters of adult Canadians (15.7 million) reported drinking in the previous year, Canada is far behind European countries as far as alcohol consumption is concerned. In 1991, the total per capita absolute alcohol consumption in Canada was 7.1 litres, compared with 11.9 in France.

Of Canadians who reported drinking in 1994, 26% drank less than once a month, 5% drank every day and the rest fell somewhere in between. Average consumption by current drinkers was four drinks per week. The highest rates of current drinkers were in Alberta and British Columbia (each 76%) and Quebec (74%). The lowest rates of current drinking were from the Maritimes: Prince Edward Island and New Brunswick, both at 68%.

Also in 1994, approximately one in five current drinkers stated that they drove after consuming two or more drinks in the previous hour—a drop from 23% in 1989. Men were three times as likely as women to drive after drinking: 28% compared with 11%.

On Nutrition

Canadians are now eating differently than we did 20 years ago. We have cut down on red meat, eggs, and butter and are eating more poultry, fish, low-fat milk, cheese, yogurt, and fresh vegetables.

A 1988 survey of young people 10 to 14 years of age showed that four in five eat in accordance with *Canada's Food Guide to Healthy Eating*. Sixty per cent said they limit the amount of fat in their diet; girls are more likely than boys to do so.

Based on the body mass index, which looks at both height and weight, results from the 1994–95 National Population Health Survey showed that almost a quarter (23%) of Canadians aged 20 to 64 were overweight. Another quarter (23%) had some excess weight; 43% were in the acceptable range, and 9% were underweight.

Statistics Canada

Resolving a weighty matter

BY DEBORAH KING

If I were an alcoholic or addict, there would be programs to help me, but compulsive overeating can be equally dangerous. Now it's time to look at the issues I've tried to smother with food.

SUE TRUMAN

I CANNOT remember a time when I did not think I was fat.

Yet, for almost half of my 44 years, family photos prove that I was of "normal" weight.

As I begin another attempt to beat the yo-yo dieting cycle that has helped to qualify me for the medical term "morbidly obese," I realize that the battle must be fought on more than one front—not just physical, but emotional and mental.

I have the disorder known as compulsive overeating. It's less well-known than its cousins, bulimia and anorexia, but just as deadly. The difference is that sufferers don't purge the food they binge on, or starve themselves into walking skeletons. We just binge—when we're tired, angry, happy, frustrated, bored, stressed, sad, anxious.

And it shows in the fat our bodies amass.

My earliest memory of hating my body size dates from the age of 10. I tried on skirts before school in the morning and judged in the bathroom-door mirror whether they made me look fat from the back or not. The ones that I thought did went back in the closet.

I had a horror of looking fat. I can come up with two hypotheses for this. One was that a girl in my Grade 5 class was teased and rejected by many kids for being overweight. With the cruelty of children, we put Xs on our hands in ink to protect us from "fleas" in case she accidently touched us. As we grew older, the shunning became more sophisticated: Tales were told that she was "fast" with boys and let them take liberties.

The other possibility lies in sibling rivalry. I am the eldest of four sisters, but it was the one closest in age to me that I wanted to be like. She was considered dainty, delicate, pretty. I was the clever one, who got glowing comments from teachers on report cards full of top marks.

But I wanted to be the pretty one. When strangers marvelled at how much I looked like my father, I would retort, "But I don't smile like him."

I can remember someone telling my mother when I was about eight that my sister, who was then six, would one day be able to wrap boys around her little finger, and I felt horribly jealous.

Perhaps my conviction that my body was too big began then. In my teens, I tried every fad diet I could. Forget that I looked fine in a size-10 or size-12 pair of pants. I wanted to be a size 5 like my sister. So, there was the hard-boiled-egg diet, the one-meal-a-day diet, the banana diet, the fruit diet, the

vegetable diet, the protein diet. Being told I was attractive wasn't enough – I wanted to be beautiful.

I got myself down to just above 100 pounds (I'm five foot) and thought I looked wonderful. Of course, I often felt dizzy or hungry, but you can't have everything. Then my boyfriend at the time casually told me, after I had spent weeks starving myself, that I'd never have the perfect body for a bikini. So I ate a chocolate cake as a show of defiance. Instead of dumping him, I spent months alternately trying to be what I thought he wanted and binge-eating to muzzle my emotions.

We broke up a year later because, irony of ironies, he thought he'd like to date my sister.

That declaration sent me into a depression that turned my small binges into large ones. I was away at university, and any spare change I could scrape together went for junk food, lots of it.

I hoarded food and ate in secret, when my roommate was out. I skipped classes and began to withdraw from campus social life. I switched schools, changed courses and moved home in a desperate search for happiness.

It wasn't until my final year of journalism school, in 1976, that I was able to drop the pounds I'd packed on. The only problem was, I did it by a form of starvation diet until I had lost 40 pounds over the summer.

Now the cycle had me in its grasp. Over the years and through the tribulations of marriage, career, children and family finances, I lost and regained weight depending on whether I was eating to avoid things in my life or desperately dieting to try to make things better. I hated how I looked but couldn't break free of my addiction to food and my despair that, even at my so-called ideal weight, I would never be pretty enough. I tried Weight Watchers and Overeaters Anonymous. For a while, they helped, but they were not enough.

Now, I begin the fight again. This time, I carry additional baggage—not only more than 150 pounds to lose, but the burden of adult-onset diabetes. The disease, which some are calling an epidemic among baby boomers, is the result of my weight, and that makes me feel guilty. And the guilt extends to my husband and children, whom I feel I have let down—despite their constant support – through all the energy, time and money I have spent on my weight problem.

But I do have some hard-won knowledge to help me. I know I can't do it alone and need professional counselling. If I were an alcoholic or drug addict, there would be many programs to help. Eating disorders lag behind in this area. And any treatments or programs that do exist can be expensive. Company health plans, including mine, provide financial help for treating alcohol and drug abuse, but not eating disorders.

I also know I must deal with issues in my life that I have tried to smother with food. I have to confront my demons and learn to accept myself for who and what I am, not for who I might have wanted to be. And I know I will need patience, both in terms of time and how I treat myself.

This time, I don't want to fall into the same holes on the same path. I'm finally going to try a new route. And I'm going to have help reading the map.

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Deborah King is an assistant national editor at The Globe and Mail.

ACKNOWLEDGEMENTS

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Statistics Canada. "Smoke it Again, Sam" and "Lifestyle Trends". Excerpt from "*Canada Yearbook 1997*", Catalogue No. 11– 402.

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Sequichie Hifler, Joyce. "October 19". In *A Cherokee Feast of Days: Daily Meditations.* Council Oak Books, 1987. p. 325.

GROUP DISCUSSION GUIDE

1 hour (second hour)

Group process and participation are important to your success in the examination. You will be assigned to groups and asked to discuss the readings.

1. Once in your group, appoint a leader.

2. **Role of the Leader:** Keep the discussion moving. Encourage ideas and reactions of group members by asking for questions, concerns or problems they have regarding the readings in the booklet. Select those pieces you wish to discuss; discuss as many as time allows, and in any order. Remember to focus on the following points:

   - What do you already know about this theme?
   - What issues, memories, or other thoughts does each selection stimulate?
   - What do the visuals suggest about the theme?
   - How does one selection link with other selections to add to your understanding of the theme?
   - What is the central issue or concern of each selection? How does each selection reflect the theme?
   - What viewpoint or opinion is being expressed in each selection?
   - What is the primary purpose of each selection (e.g., to entertain, to inform, etc.)?
   - Which selections are most effective or ineffective, and why?

3. **Roles of Group Members:** Ask questions. Give impressions/reactions. Discuss implications of the ideas expressed. Share with other group members. Jot down ideas as they are discussed.

REMEMBER: The more involved you become in this interactive process, the better prepared you will be for the activities over the next four days.

Turning Points

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Turned on to sound

BERNICE EISENSTEIN

An inner-ear implant was allowing me to hear after being deaf for three decades. But I couldn't make any sense of the noises. Surely my husband's conversation shouldn't be filled with the sound of whistles.

BY BEVERLY BIDERMAN

ONE hot summer day, after 30 years of profound deafness, I was able to hear again. My audiologist turned on a cochlear implant in my ear and my world went from quiet to a cacophony of buzzes and whistles I never knew existed. I thought I would never make sense of them.

I had been warned that voices at first would sound like those of Mickey Mouse and Donald Duck, but this was worse. My audiologist, David, anxious that "our" procedure be successful, sounded like he was blowing whistles and horns to communicate. "How does it sound?" he whistled and buzzed. "Awful," I said, and he must have seen from the look on my face that I was terribly disappointed. After a few more words, he asked plaintively, "Does it sound better now?" It didn't.

Because I had been deaf for so long, I was told to keep my expectations low and be patient. My cochlear implant, an electronic device implanted within the inner ear, wouldn't perform miracles, wouldn't restore hearing. It would simply help me perceive sounds that in time I could learn to make sense of. In spite of this preparation, I was dismayed, and overwhelmed by the loud, unfamiliar sounds that were everywhere.

When I got home from the clinic, I trudged up the stairs with heavy feet. "Listen," I said to my husband Bob, as I swayed back and forth, "there's something the matter with the implant. When I rock from side to side it whistles."

"Oh, that," he said. "Those are the floorboards creaking." I had never heard them before.

But wait, why was Bob's speech filled with whistles? Did he have an odd way of talking? Or was it me? It was only after I realized the whistles came at the end of plural nouns that I understood I was hearing the letter "s". This was a sound I had no memory of.

As time passed, the weird noises began to make more sense, and I found they gave me a joyful sense of connectedness with the world. When I threw a stone into a river, I heard a satisfying plunk. I learned that plastic bags make a high-pitched sound when they are being folded (I had thought they rustled softly). I learned that carrots squealed when I chopped them. I heard the soft splashing sound of coffee grounds when they're dropped into filter paper (how could such light little things make a noise, I wondered). And I discovered that birds were singing their songs in every tree.

I remember the first time I listened with my electronic hearing to the Beatles' *She's Leaving Home*. I couldn't understand the words without lyric sheets, but I could follow along and I could pick up the

playful melody and Paul's sweet, sarcastic voice. I had tried hard to hear that song many years before as a teenager. I found myself weeping uncontrollably at how much I had missed in growing up deaf. I never knew how deaf I was until I became more hearing.

Still, even after a few months, I couldn't understand speech unless I saw it on people's lips. I was lip reading the way I had since I was a toddler, when my family realized that with my chin pressed against my chest and looking down, I understood nothing of what they said. Hearing carrots squeal and birds sing was all very nice, but I wanted to be able to phone Bob and tell him I'd be late for dinner. The harder I tried to understand speech without lip reading, the more frustrated I became. I couldn't go back to my quiet world now that I had tasted the sweet pleasures of hearing, but I couldn't move ahead either. I was stuck in sound.

It was only after I resigned myself to never understanding speech without lip reading that I started to improve. I began to pluck words and phrases out of the air without seeing them on people's lips. The first time I realized I could understand words without watching lips was in a store. "Have a nice day," I heard a clerk say, while I was looking down at my purse. Those words, banal perhaps, warmed my heart. I caught kindness in them, and the world became a less hostile place.

Things started to fall in place. I began to speak for myself on the phone and understand people who called me up to talk, something I hadn't been able to do since the age of 12.

It has now been four years since my cochlear implant was turned on. The horns and whistles I heard now seem like normal sounds. I cannot imagine giving up the freedom I have to call up friends and just talk.

I am still learning to hear and I still discover new sounds. Just last month, in my house, I stopped and listened: For the first time, I heard the soft patter of rain on the roof.

Beverly Biderman listens to rain falling and carrots squealing in Toronto. Her book, Wired for Sound: A Journey into Hearing, *will be published in the fall.*

Deer Season

Kateri Akiwenzie-Damm

Inside, the car is dark, warm and comfortable with the kind of easy silence that fifty years of companionship can bring. Isabel shifts, flicking on the windshield wipers.

"A bit of mist," she explains.

Zachariah nods. "Ehhhehnn."

The old couple had settled into the car slowly. Their fifteen-year-old granddaughter Caitlin had come out earlier to start the car, turn it around so it was pointed to the highway and defrost the windows. She helped her grandparents with the packages of food left over from an early dinner. Then she stood at the edge of the driveway with her parents, jumping and rubbing her hands together and adding bits to the conversation. Autumn had come bursting through the trees like a cold wind, and all of them had shivered into the night sky as they talked.

Years earlier Zachariah would have been out hunting on such a night. He would have been out among the changing leaves, out in the dry grass, stepping carefully, following tracks, staying silent, moving slowly, noiselessly, staying downwind from ears alert enough to hear his heart pounding and noses sensitive enough to smell his excitement. He would have made large smooth motions to the others, sweeping two of them to the field to the left, pushing two others up and to the right. Days later he would have come home in the moonlight, carrying his share of the hunt, and the children would have been gently shaken and would make their way, rubbing their eyes and stretching their mouths, to the kitchen. They would have set the table and made the tea while Zachariah cooked a venison roast. They would have sung and danced as Isabel laughed and told stories.

Tonight Isabel and Zachariah drive. Already they have passed the lights of Gatetown and are turning onto the country road. There are no lights for the next five miles, till they reach the reserve and their own patient yard. Isabel's eyes are fixed on the other side of the windshield.

Only a few brave stars have ventured out tonight. Sky Woman must be keeping them snugly wrapped, the old woman thinks to herself. It must be only the most courageous, most foolhardy who have defied her curfew to play above the patchwork hooded trees. To Isabel's right, the moon is hidden but full, struggling to get out from under a soft grey blanket. The headlights grab the road, bumping into thin sheets of mist that waver in and out of view.

The radio plays softly. An old Louis Armstrong song fills the car. Isabel looks at Zachariah, her eyes touching the soft brown lines etched in his face. He turns and smiles, admiring the face of this woman who sits beside him still. He too recognizes the song and its meaning. *All those years ago. A young man then. Carried that deer home to her on his shoulders. Five miles through thick bush . . .*

Five miles through thick bush. Had to rub his shoulders when he got back. But that was later. First, she saw him clearly through the kitchen window, striding across the yard, his head nearly hidden by the enormous beast. Running to the door, watching his sure, even tread, seeing his thigh muscles stretching his pant legs with each step, catching her breath still, after five years of marriage and two children, at the sight of him.

Her face as she stood at the door. Smiling, her eyes wide and dancing, cheeks slightly flushed, a lock of her black hair falling across her forehead. He'd wanted to look away, afraid of sinking into the ground, of melting further and further down under the warmth of her stare. Afraid of being unable to take another step, locked in the embrace of her look. Then his body suddenly feeling alive, tingling with the strength of ten, the deer weightless, floating.

Running the last few feet, heaving his shoulders, dropping the buck at her feet, picking her up and through the door, humming the song and twirling her around and around the room. For an instant she feels light, young, vital, swept away. The windshield wipers squeak. She feels a twinge and sighs inaudibly. Too unsure on his feet now. Since the stroke.

He rubs the fingers on his right hand. In the cold sometimes they can barely move. *If only Caitlin could have seen me then, young and strong, with straight fingers and steady feet, marching into the house after a hunt, cooking for Issy and the children . . .* He rubs steadily, feeling the heat spots growing larger and hotter. Imagines for a moment he can feel the cool hard touch of metal solid in his grasp. *Steady. Slowly. Fire!*

The song is nearly over. She turns the corner, applies pressure to the gas pedal then glances at him. Rubbing and clenching his fingers again. Must be cold. She reaches for the heat controls.

Foot jams brake. Tires claw, slide right, left. Jerk forward with momentum. Backs hit seats. Bounce to a stop. Then they are caught in a sudden stunned silence.

"You okay?" she finally says, her fingers clenching the steering wheel.

"Yes, you? What was . . . ?" Zachariah's left hand touches her elbow.

"Hit something, didn't see it in time. You?" She turns and looks into his eyes. "Did you?"

"No, it's too dark. I . . . I wasn't watching." He unlatches the door, eases his leg into the cold. "I'll go look."

"Wait. We'll go together." Isabel opens the door, turns in her seat and, clutching either side of the door frame, pulls herself up. "Oh, God," she prays, "don't let it be a person. Just don't let it be a person." Zachariah has come around to her side of the car. He gently grabs her arm and slowly, carefully pulls her upright. Isabel smooths her dress and coat and takes a huge breath. Zach hugs her shoulders. Then they lock elbows and, with Isabel's hand resting on his, they move towards the dark figure on the road.

A few feet away, Isabel's chest heaves. Thank God, too big to be a person. But what? Her brow furrows as they take another step. Now she can just barely make out a head. She pulls Zachariah's hand closer to her body. "A deer. It's a deer, Zach."

They move with small steps towards it.

"Oh," Zach says under his breath. "Look at him, Issy."

Just then the animal jumps to its feet, its ribs heaving, the blood at its nose forming crimson bubbles with each laboured breath. Eyes darting blindly, it runs wildly towards the safety of the trees on the side of the road. Zachariah and Isabel watch it with awe and sorrow, recognizing at once its beauty and confusion and the hopelessness of its wild struggle to survive. Dazed and terrified, it runs through the ditch and, unable to jump, crashes into the barbed wire fence that lines either side of the road. It thrashes crazily, gasping for breath, small rivers of blood rolling down its face and body. Its right foreleg hangs limply, a protusion of bone visible in the shaft of moonlight.

Zachariah and Isabel look at each other for a long moment. The deer is moaning. Its voice sings out pain and fear, sings out faith and bewilderment, sings out suffering and dread. Without speaking Zachariah and Isabel walk together to the car. Isabel retrieves the keys from the ignition and opens the trunk. While Zachariah rummages in the trunk she searches through her purse. When she straightens, Zachariah is beside her, a tire iron clenched in his right hand.

"It's all . . ." His face fades and he stares at her regretfully.

"It's okay, it'll be okay," she says and hands him a small bundle tied with ribbon. They walk hand in hand to the shoulder of the road. At the edge of the gravel she stops and squeezes his hand. She watches him in the moonlight, suddenly aware again of the enormous breadth of his shoulders. She can hear his voice talking soothingly, reverently to the deer. Then the tire iron flashes in the moonlight.

Afterwards, Zachariah kneels beside the young buck, sprinkling tobacco on the ground beside the fence. Isabel respectfully turns away and walks slowly to the car. The moon is completely uncovered now and casts a soft, reassuring light. She pulls the car to the side of the road, parallel to Zachariah and the buck.

"Hello. Mom? What's wrong? It's so late . . . What's wrong, what's happened? Is . . . Okay, okay. All right, we'll be right there."

Allie puts down the phone and stares at it momentarily, a puzzled look frozen on her face. "Richard." No response from the living room. "Richard! Get your coat. Hurry!"

He jumps from the couch. "What? What's going on?"

"It's my mom. She phoned and said to get up there right away. Couldn't say what was wrong . . ."

"Okay, get Caitlin. I'll start the car."

Minutes later they are cutting through the darkness.

After Isabel puts the receiver down, she sees that Zachariah is watching her. A smile spreads from her to him. They sit at the table to share a cup of tea and the intimate moment of their secret. Zachariah drains his teacup and rises. He places the cup in the sink. "We'd better go out. They'll be here soon." His eyes twinkle. Isabel smiles and rushes for her boots. When Allie and Richard's station wagon pulls in, they are standing beside the front of their car, waiting.

Allie jumps from the car and slides to a stop in front of them, Richard and Caitlin following behind. She looks at the dented fender of their car and at her parents, who stare at the ground and then straight ahead.

"OHMIGAWD! WHAT HAPPENED?" Her parents quickly look away. "Your car, look at it. What did you hit? Are you hurt? What did you hit?" The panic in her voice rises.

"He's in the trunk," Zachariah says solemnly, his voice a strained whisper.

"He?" Simultaneously Allie, Richard and Caitlin's jaws drop open. Zachariah clears his throat several times. Isabel's eyes dart to her boots.

"Uh, yeah, and we need help," Zachariah says calmly, "to, uh, dispose of him." As he struggles to maintain his composure, Isabel gives a sort of held-in snort and stares at the ground, her shoulders quivering, breath coming in spurts. Allie's eyes are as big and round as the moon. "Don't cry, Mom," she whispers. Isabel's hands fly to her face. Then Zachariah firmly takes hold of Allie's arm and half pulls her to the back of the car. He can hear her mumbling "ohmigawd, ohmigawd." As they open the trunk, Allie covers her mouth with her hand, stiffens, prepares to suppress a scream.

Isabel and Zachariah, unable to control themselves any longer, break into fits of laughter.

"It's, it's . . . a deer!" Allie says with such relief that everyone doubles over, snorting with laughter. "How did it get in your trunk?" They look at her confused, thoughtful brow and laugh so long and hard tears roll down their faces. Allie laughs too.

"We hit it with the car."

"With the car?"

"It got tangled in the fence. Its leg was broken . . . Then we picked it up."

"You picked it up?"

"And put it in the trunk and tied the lid down so it wouldn't fall out."

"Tied the lid?" Allie steps towards the trunk, looking quietly at the body of the deer. With a sudden jump backwards, she screams, "It moved! Its hind leg moved!"

The legs of the stunned, severely wounded deer thrash at the air for a few seconds. "Aw, poor thing," Isabel says, shaking her head. "We tried . . ."

Richard stares dumbfounded at Zachariah. Then he runs towards Allie, stops, runs towards the car, stops, runs a few steps towards Zachariah. "A gun! We need a gun!" he yells.

Zachariah watches Richard, a mischievous light spreading across his face. "What for?" he says softly. "We aren't exactly Almightly Voice and his teen-age wife."

"A gun! The deer! A gun, to shoot it!" Richard is still running about, flinging his arms and calling loudly for a shotgun, while Allie, Caitlin and Isabel tease Zachariah good-naturedly.

"Richard." The old man grows serious, his voice firm. "We can't shoot it in the car."

"Oh." Richard suddenly stops moving and resumes staring at the deer.

Zachariah walks briskly to the house, opens the back door and returns seconds later. As he nears the outside light, his hunting knife glistens in his hand. "You all go inside. Richard, you stay and help me lift him out afterwards."

Richard stands resolutely beside his father-in-law, his face hardly betraying the tightness in his throat.

"Hey, Caitlin."

The three women sombrely look back at the two men standing adjacent to the dying deer. They see the sorrow, joy and excitement in Zachariah's stance. They see his gentle strength, his dismay in the face of suffering, his bravery, his commitment, his love. It is a posture the two older women have not seen for years now except in memory.

"Yes, Pops?" Caitlin answers, her voice suggesting a willingness to do whatever is asked.

"Set the table and put on your dancing shoes, Binogeez[1]. I'll be cooking tonight."

[1] An Aboriginal word meaning young child.

Feeling poorer? You're right

Census figures (in constant 1995 dollars) shows incomes fell

Windsor, Victoria bucked the trend

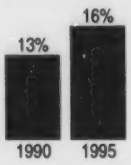
Average income in constant 1995 dollars for 1990 and 1995.

	Average Income ($)		%
	1990	1995	Change
St. John's	56,140	52,054	-7.3
Halifax	57,937	54,241	-6.4
Saint John	52,215	49,138	-5.9
Chicoutimi-Jonquière	50,787	46,656	-8.1
Quebec City	54,953	52,570	-4.3
Sherbooke	48,462	47,198	-2.6
Trois-Rivières	48,800	47,242	-3.2
Montreal	56,418	52,795	-6.4
Ottawa-Hull	68,726	64,243	-6.5
Oshawa	65,639	62,101	-5.4
Toronto	71,180	64,044	-10.0
Hamilton	62,945	60,899	-3.3
St. Catharines-Niagara	55,838	53,674	-3.9
Kitchener	61,244	59,658	-2.6
London	61,362	58,671	-4.4
Windsor	59,321	62,244	4.9
Sudbury	60,901	57,109	-6.2
Thunder Bay	61,486	58,731	-4.5
Winnipeg	55,414	53,759	-3.0
Regina	58,688	56,844	-3.1
Saskatoon	54,424	53,196	-2.3
Calgary	65,430	63,586	-2.8
Edmonton	59,154	56,090	-5.2
Vancouver	63,769	60,438	-5.2
Victoria	59,086	59,585	0.8

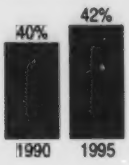
Life below the poverty line

The general decline in incomes between 1990 and 1995 resulted in an increase in the incidence of low income

Economic family below the poverty line

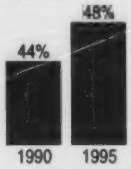


Unattached individuals below the poverty line.



While the number of all families increased 6% during 1990-1995, the number of low-income families increased 32%. In 1995, 12% of husband-and-wife families were below the poverty line, up 9% over 1990.

Lone-parent families headed by women in low-income situation



Lone-parent families headed by men in low-income situation.

Education makes the difference

Average earnings by age and education in constant 1995 dollars

	15-24	25-34	35-44	45-54	55-64	65+	TOTAL
Total - 1990	10,212	26,519	33,855	35,816	31,249	21,742	27,170
Less than grade 9	9,005	17,273	21,661	24,138	23,092	15,547	21,100
Grades 9-13*	7,175	21,936	26,015	28,173	26,047	19,086	19,933
Grades 9-13**	11,136	24,055	28,627	31,347	29,102	21,406	23,655
Less than university degree	11,776	26,683	33,021	35,527	32,571	21,936	27,257
University degree	13,045	34,462	51,100	60,640	60,067	40,960	44,658
Total - 1995	8,199	24,689	32,155	35,317	30,448	20,446	26,474
Less than grade 9	8,178	16,197	19,416	22,412	21,442	13,696	19,377
Grades 9-13*	5,498	20,001	24,662	26,705	24,301	17,089	18,639
Grades 9-13**	8,938	22,163	27,006	29,434	26,978	19,199	22,846
Less than university degree	9,318	24,258	31,039	33,827	30,706	19,936	25,838
University degree	10,851	31,002	48,140	55,614	54,519	39,334	42,054

*without degree
** with degree

Source: Statistics Canada

The Dropouts, Continuing Education, Distance Education

The Dropouts

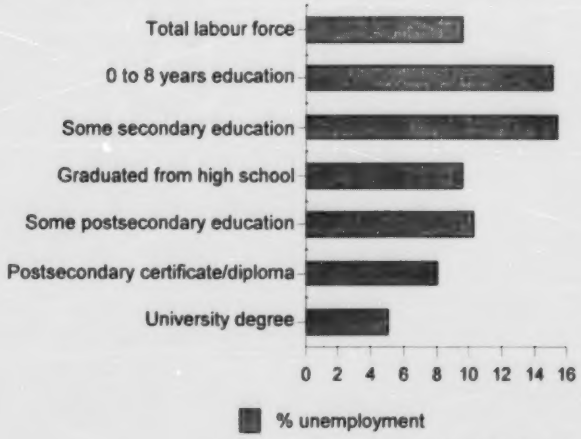
More than one in eight Canadians held a university degree in 1994. That would bode well for their standard of living: the average income for a university graduate in 1993 was $40,247, compared with $23,644 for a high school graduate.

Having a degree, however, does not guarantee gainful employment. In 1992, 11% of bachelor's graduates from universities and 10% of graduates from career or technical schools could not find work, and almost twice as many 1990 graduates of trade and vocational programs remained unemployed two years after graduating.

The picture is far worse for dropouts–about 17% of high school dropouts in 1993 were unemployed, as were 16.5% of those with only primary school exposure. In 1993, the unemployment rate for the general population was 11.2%.

The recessions of the early 1990s are partly responsible for these high jobless rates. Unable to find work, many young people have remained in school, resulting in an almost 70% increase in the number of community college graduates between 1982 and 1990, and a corresponding 29% leap in university graduates. On the other hand, the number of typically university-aged people has been declining. In 1994, 123,040 students graduated with bachelor's degrees, and an additional 21,330 with master's degrees. An estimated 85,286 college diplomas were awarded in 1992.

Education and Unemployment, 1995



Statistics Canada

Continuing Education

In Canada, the thirst for knowledge shows up in increased vocational training, job retraining and continuing education of every description. Even those who leave school generally say they intend to go back for more at some point in their lives. Eighty-five per cent of respondents to the 1991 School Leavers Survey said they hoped to continue their education at some point in their lives.

Continuing education spokespersons say people enrol to sharpen or upgrade job skills that may help them hang on to jobs in tough economic times.

There has been a flurry of university registrations for non-degree, non-credit courses. In 1993-94, more than 338,000 people enrolled in continuing education courses, a 6.8% hike over the previous year and a record high. New Brunswickers and Newfoundlanders led the way with increases of more than 60% in that time period.

Courses in business and commerce and liberal arts were most popular everywhere; computer courses accounted for at least 6% of registrations in every province except Saskatchewan. Professional development courses may also figure in this category.

Women's enrolments more or less matched men's in every field except engineering/applied science, where fewer than one in five students was female.

Continuing education courses at university are not prohibitively expensive. Most cost less than $1,000, and the average fee in 1993-94 was $320. Fees are even lower for most continuing education courses offered at community colleges or at public schools through local school boards.

Distance Education

For some Canadians, the desire to keep on learning—whether for personal interest or to upgrade job skills—is challenged by work and family commitments, isolation, or some other impediment. Nevertheless, in 1993, more than 420,000 adult Canadians participated in some form of distance education.

Defined as learning that takes place in the home or workplace without direct supervision, distance education has always been popular in this country. It began with correspondence courses in the latter half of the 1800s, but now encompasses a range of media such as television, video-conferencing and interactive computer learning. Most distance learners are between 25 and 44 years of age, and most hold jobs.

Flexibility is the main attraction, but new technologies like the Information Highway have broadened the application of distance courses.

Distance courses are especially popular for sales and service and blue-collar workers because they can be scheduled around irregular working hours.

Source: Statistics Canada Yearbook, 1997

THE TABLES TURNED

William Wordsworth

Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up! up! my Friend, and clear your looks;
Why all this toil and trouble?

The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet[1],
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle[2] sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your Teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal[3] wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:—
We murder to dissect.

Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.

[1] linnet is a song bird
[2] throstle is a song bird
[3] vernal: pertaining to spring

Housewife

HELEN PORTER

I never thought I'd feel like this
At my age. I thought by this time I'd be
calm and serene,
Occupied by things like gourmet recipes
And refinishing old tables.

Instead of that it's like seventeen again,
March flashes through my flesh as it did then,
Leaving me weak and warm and wondering
What happens next? Will people think I'm strange
With my hair long and straight, though streaking grey?

Why can't I reconcile myself to proper dresses
And hairdos more becoming to my age?
My mother did, and lived in peace
Or did she? I can't believe she ever felt
As I do now, but how would I know really?

My daughters think I'm sensible and solid,
Someone who's always there, to call them in the morning,
To cook the roast, and order pants from Eaton's;
What would they say, I wonder, if I told them
I'd like to go play marbles in the mud?

Or waltz around the kitchen while a country singer
Warbles about falling to pieces; is that what I'm doing?
I never was much of a dancer, although
I always wanted to be. Maybe that
Or something else is what's wrong with me now.

Welfare was a Life Raft, but Now We Can Swim

Barbara Hager

I remember how we used to count down to welfare-cheque day. I was 12; my brothers were 10 and 5. The cheque would arrive in the mailbox on the first or second of the month. My mother would try to pretend she wasn't anxious, but she would look out the window every five minutes to see if the mailman was on our block.

When it finally arrived, my mother would cash the cheque within the hour, and go directly to Safeway to buy a cart full of food. When we lived in Edmonton, the store was a mile from our house, so we would take a cab home. But in Calgary we lived in subsidized town-houses directly across from the store, so we saved two or three dollars a month in cab fare just living there.

After shopping for food, she would go to the landlord's apartment to pay the rent, which included utilities, in cash. The only other bill we had, since we didn't have a car or credit cards, was for the telephone. She would buy a money order and take the bus downtown to pay the bill at the head office.

We weren't on welfare intentionally. My father stopped living with us full-time when I was 4 or 5, and from that time on my mother alternated between welfare and low-paying jobs. She tried school a few times—a year of classes that were supposed to lead up to a degree in social work, a course in restaurant management. She worked off and on, too: arranging flowers, waiting tables, painting airplanes, and working on an assembly line at a vegetable cannery. But the money wasn't much more than welfare paid, and she had to worry about who was looking after us, and if we were getting into trouble.

So we grew up on federal assistance, though at the time I wasn't aware of who actually sent the cheque. I did know, however, how people would avoid welfare: by finding good jobs or by having fathers who lived with them who had good jobs.

I started working when I was 12. By 14, I had a dozen babysitting clients, a job at the local library, and a weekly house-cleaning job. I always had my own money. I didn't expect my mother to buy my clothes, gifts or movie tickets. Sometimes I lent her money that she didn't pay back. When I turned 15, I started paying $50 a month rent to my mother, who told me that every other kid who had a job did the same.

The neighbourhood where we lived was middle-class—the low-income housing complex seemed almost to have been built there by mistake. My friends lived nearby in split-level houses with two-car garages. They went on trips to Hawaii with their parents, and their older brothers and sisters attended universities down east. They had matching furniture in their houses, and fridges that were always full.

Once or twice my mother got behind in her bills. We probably had to spend the rent money on a gift, or a trip to see my older sister in Edmonton, or something. I just remember the calls from the bill collectors at all hours of the day and night. Someone in the family would finally lend her a few hundred dollars, but until then, I can remember the way she avoided answering the phone for months, didn't open her mail, just stopped dealing with money for a while.

It must have really gotten her down, the money problem, because somehow she scraped up enough money to buy a late-model car, and we gave away most of our furniture and moved to another province. She got a job at a restaurant in the small town where we moved, and for a while we got off welfare.

When my mother decided to move again to look for work in another town, I chose to stay alone in the town to finish high school. I was declared emancipated at 16, and the province sent my "assistance" check directly to the family I lived with. I continued to work, sometimes 20 or 25 hours a week, while playing basketball and finishing high school.

My mother resorted to welfare on and off for the next 10 years, until she launched a career as a nanny, which was a way to solve the rent problem, since she lived rent-free with the families, and got a salary too.

Looking back, I realize that my mother tried numerous ways to get off welfare. It was clearly a place she did not want to be. Sometimes it was through a job (usually short-lived), sometimes through a training program that the authorities paid her to take (somewhat successful, if you count the sporadic career in the restaurant business), and sometimes she would enter into a relationship with a man who could support her and her children (rarer yet).

I'm in my 30s now, with two small children. My husband and I have been blessed with a long, steady relationship. We have not, however, avoided living below the national poverty level at times over the past 15 years. We spent three years in a small southern American city where my husband worked for close to minimum wage for his uncle, and I worked for the city at half the wages that I had earned at a government job in a large northern city. When I left my job to work as an arts consultant, there were months when none of my clients paid my invoices, our bills did not get paid, the bill collectors began to call, and I stopped opening the mail.

Once we thought about applying for food stamps, but someone paid an invoice, and we didn't have to act on it. It was harder on my husband to consider social assistance, having grown up in a two-working-parent household. When middle-class people find themselves on welfare, the fall is much greater than for those of us who grew up on it.

What I learned most about growing up on welfare is that without it my brothers and I might not be where we are today—educated, hard-working and employed. Though we have never discussed it, I can see a pattern that we have all developed to avoid welfare. We work hard at our marriages because poverty strikes single parents first. We've found ways to learn the skills we need to get jobs that pay more than $8 an hour. My youngest brother is a forester, the other a pilot, and I've worked in professional positions for government for most of the past decade.

Strangely enough, the three of us have all been involved in hiring and training welfare recipients to work for us. Last month I found money to hire one of my summer employees as a part-time arts administrator. She has two young children, and her new part-time salary pays slightly more than her previous net on social assistance. I accidentally overheard her talking to her social worker on the phone after I offered her the job. She proudly informed her that she would be working now, and would probably only need child-care support until the job went full time. When she finished the call, she hung up the phone and let out a sigh that I could hear down the hallway.

We went out for coffee that day to celebrate. She insisted on paying the bill.

ACKNOWLEDGEMENTS

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Einstein, Bernice. "Sound" illustration. Reproduced with permission of the artist.

Statistics Canada. "The Dropouts, Continuing Education, Distance Education". Excerpt from "Canada Yearbook 1997", Catalogue No. 11– 402.

The Globe and Mail. "Feeling poorer? You're right." *The Globe and Mail*, Wednesday, May 13, 1998. Reprinted with permission.

Wordsworth, William. "The Tables Turned".

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The following titles have not been documented because we were unable to reach or ascertain the party that holds the copyright.

Porter, Helen. "Housewife." In *Through the Open Window*. Edited by Shirley Paustian. Toronto ON: Oxford University Press. 1983.

Hager, Barbara. "Welfare was a Life Raft, but Now We can Swim." In *Essays: Thought and Style.* Edited by Brian Kellow and John Krisak. Scarborough, ON: Prentice-Hall Canada. 1987.

SENIOR 4
ENGLISH LANGUAGE ARTS
PROVINCIAL EXAMINATION

STUDENT RESPONSES TO READINGS

THEME: TURNING POINTS

January 2000

Manitoba
Education
and Training

For Department Use Only

Bundle #_____

Marker #1

Marker #_____

Team #_____

Marker #2

Marker #_____

Team #_____

Marker #3

Marker #_____

Team #_____

INTRODUCTION

In Session 1, you read the *Preparatory Readings* booklet and participated in a discussion. This gave you the opportunity to relate to your experience with "Turning Points" and think about the readings.

During today's session, you are required to read the selections printed in the *Turning Points* booklet and respond to questions based on your reading. This takes approximately **three** hours.

You should have two documents:

- this *Student Responses to Readings* booklet; and
- a booklet of readings called *Turning Points*.

If you have not received these two documents, ask the Supervising Teacher for the appropriate document(s).

POINTS TO REMEMBER:

1. You may use an English dictionary, a thesaurus and/or a grammar handbook at any time during the examination. No other outside material of any type may be brought to or used during this examination, nor may any examination-related materials be taken from the room.

2. **NO** computers, computer programs or electronic devices of any kind are allowed.

3. All responses on the examination are individual. You may not talk with your classmates or anyone else during the examination.

READING COMPONENT INSTRUCTIONS:

There are 24 written response questions in this part of the examination. These questions are worth a total of 40 marks. (suggested time: 3 hours).

1. Before beginning each selection, read the related questions in order to focus your reading in the *Turning Points* booklet. Feel free to write notes on any page in the *Turning Points* booklet to record your thoughts and ideas as you read.

2. Answer each question, paying careful attention to the following directing words:

COMPARE	—	connect the points of similarity and/or the points of difference
CONCLUDE	—	deduce, come to or reach a conclusion
DIFFERENTIATE	—	distinguish between, express the difference, discriminate
EVALUATE	—	appraise, give a supported opinion regarding the value of, explore the advantages and disadvantages of
EXPLAIN	—	make clear, interpret, make plain, tell "how" to do, tell the meaning of, account for
IDENTIFY	—	pick out, select, name
JUSTIFY/ SHOW HOW/ SUPPORT	—	show good reasons for, or give evidence and present facts to support your position
LIST	—	itemize, record, specify
PREDICT	—	foretell, anticipate, estimate, theorize, speculate
STATE	—	express in your own words, recount, describe

3. a) State your answers fully and clearly.
   b) Support your answers with references to your readings.

4. **ALL ANSWERS ARE TO BE WRITTEN IN THE SPACES PROVIDED IN THIS BOOKLET.**

5. If you require additional space to write your responses, extra pages are available from the supervising teacher. When you use extra pages, please indicate that you have done so at the end of the question. Pages may not be removed from any examination booklets.

REMEMBER to include your BOOKLET ID NUMBER and question number on the extra pages. When you hand in your examination, these pages are then stapled into your booklet at the appropriate question.

PLEASE WAIT UNTIL THE SUPERVISING TEACHER TELLS YOU TO TURN THE PAGE.

PART A—READING AND RESPONDING

DO NOT USE

Marks

Suggested time: 3 Hours **40 Marks**

Read questions 1 to 3, then turn to page 1 of *Turning Points* and read "Turned on to sound". When you have finished, answer questions 1 to 3.

1. Explain the statement "I was stuck in sound." (page 2)

1
(1 x 1)

2. Predict the author's answer to the following question: "If you had to do the implant operation all over again, would you?" Support your prediction using two references to the article.

2
(2 x 1)

3. Evaluate the appropriateness of the drawing as a support to the text. Support your answer with one reference to the drawing, and one reference to the text.

DO NOT USE

Marks

3
(3 x 1)

Read questions 4 to 9, then turn to page 3 of *Turning Points* and read "Deer Season". When you have finished, answer questions 4 to 9.

4. State the two concerns Isabel has immediately after the accident.

2
(2 x 1)

5. Explain why parts of the story are in italics.

DO NOT USE

Marks

1
(1 x 1)

6. In the context of the story, conclude whether or not Zachariah's treatment of the injured deer can be justified. Support your conclusion with two references to the story.

2
(2 x 1)

7. Explain why Zachariah tells Caitlin: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." (see ☜ on page 6)

1
(1 x 1)

8. State the nature of the relationship between Zachariah and his wife, Isabel. Support your answer with two references to the story.

DO NOT USE

Marks

3
(3 x 1)

9. Explain how the incident with the deer is a turning point in the story. Support your answer with one reference to the story.

2
(2 x 1)

Read questions 10 to 12, then turn to page 7 of *Turning Points* and read "Feeling poorer? You're right". When you have finished, answer questions 10 to 12.

DO NOT USE

Marks

10. Identify the city that experienced the greatest change in average income between 1990 and 1995.

    _____

    1 (1 x 1)

11. State the average earnings in 1995 for a person between the ages of 15 and 24 with less than a grade 9 education.

    _____

    1 (1 x 1)

12. Justify the choice of the title "Feeling poorer? You're right" for the page of data from *The Globe and Mail*. Support your answer with reference to any two sets of data.

    _____

    _____

    _____

    _____

    _____

    _____

    _____

    _____

    2 (2 x 1)

Read questions 13 to 15, then turn to page 8 of *Turning Points* and read "The Dropouts, Continuing Education, Distance Education". When you have finished, answer questions 13 to 15.

DO NOT USE

Marks

13. State two reasons for the interest in distance education as opposed to other forms of continuing education.

2
(2 x 1)

14. Compare the employment prospects of high school dropouts and high school graduates. Support your comparison with reference to the graph.

2
(2 x 1)

15. Explain how the Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" (page 7).

DO NOT USE

Marks

1
(1 x 1)

Read questions 16 to 18, then turn to page 10 of *Turning Points* and read "The Tables Turned". When you have finished, answer questions 16 to 18.

16. Identify what the speaker of the poem urges the "Friend" to do.

1
(1 x 1)

17. With reference to the poem, differentiate between books and nature as sources of knowledge.

DO NOT USE

Marks

2
(2 x 1)

18. Explain how the following lines reflect a main idea of the poem:

Our meddling intellect
Mis-shapes the beauteous form of things:–
We murder to dissect.

1
(1 x 1)

Read questions 19 to 21, then turn to page 11 of *Turning Points* and read "Housewife". When you have finished, answer questions 19 to 21.

DO NOT USE

Marks

19. Explain a meaning of the word "this" in the lines:

I never thought I'd feel like this
At my age.

1
(1 x 1)

20. Explain two reasons why the speaker asks so many questions in the poem.

2
(2 x 1)

21. Conclude whether or not the title is an appropriate description of how the narrator sees herself. Support your conclusion with two references to the poem.

DO NOT USE

Marks

2
(2 x 1)

Read questions 22 to 24, then turn to page 12 of *Turning Points* and read "Welfare was a Life Raft, but Now We Can Swim". When you have finished, answer questions 22 to 24.

22. Explain whether or not this article justifies the need for a government welfare system. Support your explanation with one reference to the article.

2
(2 x 1)

23. Explain the metaphor in the title.

DO NOT USE

Marks

2
(2 x 1)

24. Explain the turning point suggested in the last line of the article. (See ☜ on page 13)

1
(1 x 1)

PROCESS WRITING TASK

Wednesday, January 12, 2000	–	*Session 3*	–	*1 hour to write first draft*	
Thursday, January 13, 2000	–	*Session 4*	–	*1 hour to revise draft*	
Friday, January 14, 2000	–	*Session 5*	–	*1 hour to write final copy*	***60 Marks***

TO BE DISTRIBUTED AT THE BEGINNING OF SESSION 3 WEDNESDAY, JANUARY 12, 2000

YOUR PROCESS WRITING TASK

Young or old, male or female, we all experience turning points in our lives. It is often in reflection that we truly appreciate the importance of these turning points—moments of insight in our lives.

Purpose: Your writing task is to write a speech explaining what you believe to be important turning points. Consider why these are important. This speech is to be presented to guests at a dinner celebrating this new millennium.

Your primary focus in this speech should be your own position.

In developing your speech:
- use your personal observations and experiences
- refer to a minimum of **three selections** from your readings booklets

Audience: Guests attending a dinner celebrating this new millennium.

Form: The written text of the speech to be presented at the dinner.

Length: 500–600 words *(guideline only)*. This guideline is intended to discourage students from writing draft work that is too lengthy and unwieldy to revise and recopy within the session timelines.

1. All written work must be done in the classroom. **ALL** work, including your draft(s) and notes, must be done on *Process Writing—Draft* paper provided by your supervisor. These papers must be handed in to your supervisor at the end of each session.

2. Final copy should be double spaced and written in blue or black ink in the *Process Writing Student Response Booklet* provided.

3. All *Process Writing—Draft*(s) must be stapled inside the back cover of the *Process Writing Student Response Booklet*.

4. See page 4 for guidelines regarding the editing and revision of your draft(s).

NOTE: Your teacher or supervisor is not permitted to assist you in this process. Peer and teacher editing are not permitted.

In planning your speech, consider your purpose, audience, main ideas, and the order of supporting ideas.

You may use this page to sketch an outline if you wish.

You may use this page to create an outline if you wish.

(Over...)

Your writing will be marked on the following:

- content
- organization
- style
- mechanics

HAVE YOU:

- captured your audience's attention and set out your purpose for writing?
- clearly established your ideas?
- used logical and consistent support with appropriate details, facts, examples and/or reasons?
- presented your ideas in an effective order?
- considered the points above (content, organization, style and mechanics) when you edited and made your revisions?
- proofread?

OFFICIAL ANSWER KEY

THEME: TURNING POINTS

Senior 4 English Language Arts

Provincial Examination

Reading Component

January 2000

Manitoba
Education
and Training

TURNED ON TO SOUND

1. Explain the statement "I was stuck in sound." (page 2)

Level 2—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for explanation

DIRECTING COMMENT:

- Direct quotations are acceptable

SUGGESTED RESPONSES:

a. What the writer means by the statement "I was stuck in sound" is that she is frustrated because she is unable to progress in her journey to better hearing, for she cannot go back to complete deafness now that she has the implant, nor can she get beyond the lip reading on which she depended earlier. **(1 mark)**

b. The statement means the narrator is trapped in a world of sounds she doesn't recognize, but can't go back to deafness, nor forward to understanding. **(1 mark)**

c. The author is trapped hearing meaningless sound but can't reach what she wants, useful sound that makes sense, nor can she understand speech without lip reading. **(1 mark)**

d. "I couldn't go back to my quiet world now that I had tasted the sweet pleasures of hearing, but I couldn't move ahead either." **(1 mark)**

e. She was frustrated that she couldn't understand speech, but all the sounds that she's heard have brought her so much pleasure. **(1 mark)**

f. By saying "I was stuck in sound" (page 2) Beverly Biderman was referring to the fact that she knew there were sounds, but couldn't make out the sounds, as well as not being allowed to read lips. She liked the fact that she could hear noises but hated the fact that she could not understand them. **(1 mark)**

g. The statement "I was stuck in sound" describes how the author feels. No matter how hard she tries, she cannot understand the little noises. She would hear some sounds but not the kind that she wanted to hear. Now there is no way of getting out. **(1 mark)**

h. The lady was frustrated with her hearing. She couldn't go back to her quiet world and she couldn't learn how to hear. "Stuck in sound" means that she was neither progressing, nor getting worse, she was in a "rut". **(1 mark)**

i. What the woman meant by the statement "I was stuck in sound", was that she couldn't go back to being deaf. **(0 marks—incomplete explanation)**

j. She can't go forward. **(0 marks—no explanation)**

TURNED ON TO SOUND

2. Predict the author's answer to the following question: "If you had to do the implant operation all over again, would you?" Support your prediction using two references to the article.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each supporting reference to a maximum of 2
- 0 marks for prediction only
- 0 marks for references without stated prediction

SUGGESTED RESPONSES:

a. The author would answer yes, for she says that "I cannot imagine giving up the freedom..." **(1 mark—reference)** and she says she has benefited from the operation because she can now "speak for myself on the phone and understand..." **(1 mark—reference).**

b. The author would answer "yes" because as the title states, she's "turned on to sound". **(1 mark—supporting reference)**

c. Yes, I would have the operation done if I had to decide all over again "I found myself weeping uncontrollably at how much I had missed in growing up deaf", "I cannot imagine giving up the freedom I have to call up friends and just talk" **(2 marks—supporting references)**

d. At first the author has trouble dealing with her new ability, so the answer may invariably be 'no'. She has an issue that primarily affects the need to succumb to implant to 'make' it work. Once she learned that the sounds weren't inaudible "whistles and horns" (page 2), she found that "plastic bags make a high pitched sound . . . and carrots squealed . . ." She makes a concerted effort to hear speech rather than to see it on people's lips. This is when she thoroughly enjoys it, and would do it all again if she had to. **(2 marks—supporting references)**

e. I believe she would have the operation. **(0 marks—prediction only)**

f. "I cannot imagine giving up the freedom I have". **(0 marks—no prediction)**

TURNED ON TO SOUND

3. Evaluate the appropriateness of the drawing as a support to the text. Support your answer with one reference to the drawing, and one reference to the text.

Level 3—3 Marks

MARK ALLOCATION: **(3 x 1)**

- 1 mark for evaluation of appropriateness
- 1 mark for reference to drawing
- 1 mark for reference to text
- 0 marks for references only

SUGGESTED RESPONSES:

a. The drawing is an appropriate support because it represents the multitude of sounds the woman could hear. **(1 mark—evaluation)** The picture shows a variety of lines from jagged to soft loops. **(1 mark—drawing)** These lines represent the sounds she can hear from the awful sound of bells and whistles, to the kindness of the cashier's "have a nice day". **(1 mark—text)**

b. The drawing is appropriate to the text because the drawing shows hearing. **(1 mark—evaluation only)**

c. The drawing is not an appropriate support because it doesn't show the narrator's "joyful sense of connectedness with the world". **(2 marks—evaluation and reference to text)** The facial expression is neutral. **(1 mark—drawing)**

d. The drawing is appropriate to the text. In the drawing there are lines all around the person's ear representing sound. In the story the author is being opened up into a world full of sound. **(3 marks—evaluation and references to text and drawing)**

e. The drawing is an appropriate support because it depicts a woman with an oversized ear with five different kinds of lines disappearing into it, lines ranging from jagged to flowing, representing the range of buzzes, whistles, and "weird noises" that she now hears with her new enlarged sense of hearing. **(3 marks—evaluation and reference to text and drawing)**

f. The drawing is appropriate in supporting the text. **(0 marks—no evaluation of the appropriateness, no references)**

g. The drawing has lines. The text talks about sound. **(0 marks—no evaluation, references only)**

DEER SEASON

4. State the two concerns Isabel has immediately after the accident.

Level 1—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each concern to a maximum of 2

SUGGESTED RESPONSES:

a. Concern that Zachariah is okay **(1 mark)**

b. Concern about what she hit—might have been a person. **(1 mark)**

c. Concern that Zachariah not go alone to check what they hit. **(1 mark)**

d. Concern about the suffering of the deer. **(1 mark)**

DEER SEASON

5. Explain why parts of the story are in italics.

Level 2—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for explanation

DIRECTING COMMENTS:

- Must identify the italics as being Zachariah's thoughts/flashbacks

SUGGESTED RESPONSES:

a. The italics are used to distinguish between the memories of Zachariah and the thoughts of Isabel. **(1 mark)**

b. The italics represent a change of point of view from Isabel to Zachariah, as he remembers bygone days. **(1 mark)**

c. The passages in italics give insight into Zachariah's relationship with his wife when he was younger. **(1 mark)**

d. The passages in italics give insights into his feelings not only for his wife, but also for Caitlin to see him as something other than an old man crippled by a stroke. **(1 mark)**

e. They are used to show Zachariah's thoughts/memory/flashbacks. **(1 mark)**

f. They are used to focus the reader on Zachariah's thoughts, rather than Isabel's. **(1 mark)**

g. They show what's going on in Zachariah's head. **(1 mark)**

h. Parts of the story are in italics because they are referring to the past. **(0 marks—not all references to past are in italics)**

i. Parts of the story are in italics because it gets your attention. **(0 marks)**

j. Parts of the story are in italics because they are memories that the characters are remembering about past years. **(0 marks)**

k. They are memories, thoughts, and daydreams. **(0 marks)**

l. Parts of the story are in italics because they are the memories that were still in the mind of Isabel. **(0 marks)**

m. The italics are the lyrics of the song they hear **(0 marks)**

DEER SEASON

6. In the context of the story, conclude whether or not Zachariah's treatment of the injured deer can be justified. Support your conclusion with two references to the story.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each supporting reference to a maximum of 2
- 0 marks for position only

DIRECTING COMMENT:

- Position may be stated or implied.
- Answers may include both positive and negative positions.

SUGGESTED RESPONSES:

Positive—Zachariah's treatment of the deer is justified because:

a. He attempts to put the deer out of its misery. Zachariah realizes the deer is dying: he sees "...the hopelessness of its wild struggle to survive..." **(1 mark)**

b. He deals what he believes to be a death-blow with the tire-iron to put the animal out of its pain. **(1 mark)**

c. He speaks "soothingly, reverently" to the deer before hitting it with the tire-iron. **(1 mark)**

d. After hitting the deer with the tire-iron, Zachariah shows his respect to the animal by "...sprinkling tobacco on the ground...", a religious act. **(1 mark)**

e. Zachariah and Isabel transport the deer in the trunk of the car believing the animal to be dead, rather than leaving the carcass to rot beside the road. **(1 mark)**

f. They would make good use of the animal as food, not waste it. **(1 mark)**

g. The animal would be used by Zachariah and his family as they celebrate the gift of food and life brought about by the deer's death: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." **(1 mark)**

h. Zachariah's treatment of the deer in this story can be justified. If Zachariah would've left the deer out on the road, it would've bled to death. This way the deer doesn't have to suffer. Also, even if this deer didn't die from loss of blood, or being "hooked on a fence", it wouldn't be able to survive with a bone in its leg "protruding from the flesh". **(2 marks—2 references)**

i. It can be justified in Zachariah's mind because killing and eating the deer brings back the old ways (traditions) and reasserts his role as provider. **(2 marks)**

(Continued on the next page)

Negative—Zachariah's treatment of the deer is <u>not</u> justified because:

a. He should have made absolutely sure the animal was dead before putting it in the trunk. **(1 mark)**

b. Having discovered the animal still alive in the trunk of the car, Zachariah should have taken immediate steps to put the animal out of its agony. **(1 mark)**

c. Zachariah takes his time as he goes "...to the house..." and returns with "...his hunting knife...in his hand", and then talks to the women, when his first duty is to the deer. **(1 mark)**

DEER SEASON

7. Explain why Zachariah tells Caitlin: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." (See ☜ on page 6)

Level 3—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for explanation

SUGGESTED RESPONSES:

a. Zachariah wishes to relive the times past when a successful hunt was cause for celebration. **(1 mark)**

b. He wishes Caitlin to know the 'old ways'. **(1 mark)**

c. Zachariah regains his position of dignity in the family. **(1 mark)**

d. Zachariah fulfills his wish of having Caitlin see him strong, not helpless. **(1 mark)**

e. It is customary to celebrate a successful hunt. Even though he was not hunting, he made a kill when he thought he'd never do that again. This was a big turning point for Zachariah. **(1 mark)**

f. Zachariah says this to Caitlin because they are going to eat the deer. **(0 marks)**

g. He's going to cook the deer. **(0 marks)**

DEER SEASON

8. State the nature of the relationship between Zachariah and his wife, Isabel. Support your answer with two references to the story.

Level 2—3 Marks

MARK ALLOCATION: **(3 x 1)**

- 1 mark for description of the positive relationship between Zachariah and Isabel
- 1 mark for each supporting reference to a maximum of 2

SUGGESTED RESPONSES:

a. After many years of marriage, they still retain close love, mutual respect and admiration **(1 mark—description)** shown by "fifty years of companionship". **(1 mark—reference)** There is no need for words, just "easy silence". **(1 mark—reference)**

b. This is a very close, loving relationship. **(1 mark—description)** She remembers when he would pick her up "...twirling her around and around the room". **(1 mark—reference)** Even now, after a stroke and after she has hit the deer, he can still hug her shoulders and walk arm in arm with her. **(1 mark—reference)**

c. Theirs is a family-centered relationship. **(1 mark—description)** They want the family present to find out what happened and to celebrate life with them. **(1 mark—reference)** A simple statement of facts over the phone is inadequate for the relationship they have built. By being mysterious, they can share an "intimate moment of...secret" while ensuring that the younger generation will come to share that secret with them. **(1 mark—reference)**

d. Zachariah and Isabel are very comfortable with each other. **(1 mark—description)** In the first line of the story, the author writes ". . . the kind of easy silence that 50 years of companionship can bring". **(1 mark—reference)** They also love each other. After calling their daughter, the two sat at the table and had tea together. The author described it as being intimate.**(1 mark—reference)**

e. They have a good relationship. **(1 mark—description)**

DEER SEASON

9. Explain how the incident with the deer is a turning point in the story. Support your answer with one reference to the story.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for explanation
- 1 mark for supporting reference
- 0 marks for reference only

SUGGESTED RESPONSES:

a. After Isabel hits the deer, Zachariah, whose activities have been restricted by a stroke, is able to take up once more the lifestyle of his earlier years. **(1 mark—explanation)** This is evident in the "... joy and excitement in Zachariah's stance...a posture...not seen for years now except in memory." **(1 mark—reference)**

b. He will once more be able to celebrate "in the old way" and introduce those old ways to his granddaughter—who may only ever have known him as a partially disabled old man. "Put on your dancing shoes, Binogeez." **(2 marks—explanation and reference)**

c. Allie sees her father in a new way. He appears to be no longer disabled and old, but rather the man he once was, **(1 mark—explanation)** "walks briskly" with a "posture the two older women have not seen for years now..." **(1 mark—reference)**

d. The husband and wife remember how much they care for each other after the accident and they are able to pass on a tradition to their granddaughter. This is a turning point because they thought it had been lost and now they knew it wasn't. "If only Caitlin could have seen me then . . ." (page 4) **(2 marks—explanation and reference)**

e. The incident is a turning point in the story because it stops Isabel and Zachariah from thinking how old they are and gives a new feeling of strength and youth. **(1 mark—explanation)** Isabel's feelings of this turning point are expressed when she is "suddenly aware again of the enormous breadth of his shoulders". **(1 mark—reference)**

f. Hitting the deer is a turning point because up until then the ride had been quite peaceful, but then quickly becomes more exciting. **(2 marks—explanation and reference)**

g. Everything that happens after is the result of hitting the deer. Up until then it was a boring, quiet ride home. **(2 marks—explanation and reference)**

FEELING POORER? YOU'RE RIGHT

10. Identify the city that experienced the greatest change in average income between 1990 and 1995.

MARK ALLOCATION:

Level 1—1 Mark
(1 x 1)

- 1 mark for identification

REQUIRED RESPONSE:

- Toronto

FEELING POORER? YOU'RE RIGHT

11. State the average earnings in 1995 for a person between the ages of 15 and 24 with less than a grade 9 education.

Level 1—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for identification

REQUIRED RESPONSE:

- $8,178

FEELING POORER? YOU'RE RIGHT

12. Justify the choice of the title "Feeling poorer? You're right" for the page of data from *The Globe and Mail*. Support your answer with reference to any two sets of data.

Level 2—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each support to a maximum of 2
- 0 marks for justification only

SUGGESTED RESPONSES:

a. Two sets of data that support the choice of title "Feeling poorer? You're right" are:

- The table headed "Windsor, Victoria bucked the trend", which shows the per cent of decline in average income over the five-year span between 1990-1995. **(1 mark)**

- The bar charts labelled "Life below the poverty line", which shows the decline in income for four categories of families between 1990-1995. **(1 mark)**

b. The title "Feeling poorer? You're right" fits the page perfectly. In Winnipeg the average income has decreased from $55,414 in 1990 to $53,759 in 1995 (at a percent change of -3.0). **(1 mark)** A person from 25–34 with a university degree has also decreased from $34,462 in 1990 to $31,002 in 1995. **(1 mark)**

c. The chart, "Education makes the difference" shows a drop in average earnings between 1990 and 1995. **(1 mark—only one set of data referred to)**

d. "Feeling poorer? You're right" can be explained by the graphs shown on this page. Firstly the Economic Family below the poverty line has increased by 3% from 1990 to 1995. The lone parent families headed by men in low income situations has increased by 6% from 1990–1995. This definitely shows that people are not improving their financial situation, they are simply digging bigger holes for themselves. **(2 marks)**

THE DROPOUTS, CONTINUING EDUCATION, DISTANCE EDUCATION

13. State two reasons for the interest in distance education as opposed to other forms of continuing education.

Level 1—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each reason to a maximum of 2

DIRECTING COMMENT:

- Responses must pertain specifically to distance education.
- Direct quotations are acceptable.

SUGGESTED RESPONSES:

a. Isolation **(1 mark)**

b. Flexibility/irregular working hours **(1 mark)**

c. Family commitments **(1 mark)**

d. Work commitments **(1 mark)**

e. Availability to new technology/information highway/range of media **(1 mark)**

f. Learning at home/without direct supervision/independence/convenience **(1 mark)**

g. Two reasons are flexibility and because they can be scheduled around irregular working hours. **(1 mark)**

h. The desire to keep learning and flexibility are two reasons for the interest in distance education. **(1 mark)**

i. One reason is because of its flexibility. People who have irregular working hours can be scheduled around their job. **(1 mark)** Another interest is because of the Information Highway, which is a new type of technology. **(1 mark)**

j. Distance education, as opposed to other forms of continuing education, is preferred for people who must work around irregular work hours **(1 mark)** and for people who work and have family commitments, so time doesn't have to be taken from these commitments. **(1 mark)**

k. Distance education is popular because of its flexibility **(1 mark)** and availability/convenience. **(1 mark)**

l. Distance education is of interest to people who are unable to travel to educational institutions. **(1 mark)**

THE DROPOUTS, CONTINUING EDUCATION, DISTANCE EDUCATION

14. Compare the employment prospects of high school dropouts and high school graduates. Support your comparison with reference to the graph.

MARK ALLOCATION:

Level 2—2 Marks
(2 x 1)

- 1 mark for comparison
- 1 mark for support

SUGGESTED RESPONSES:

a. The employment prospects for high school grads are higher. **(1 mark—comparison)** The graph shows that the unemployment rate for dropouts is higher than for graduates. **(1 mark—reference)**

b. Graduates have better employment prospects than dropouts. **(1 mark—comparison)** Unemployment for dropouts is 15% and only 9% for graduates. **(1 mark—support)**

c. High school dropouts have less of a chance than high school graduates to get a job, **(1 mark—comparison)** this is shown in the graph that shows that about 15% of dropouts are unemployed compared to about 10% of high school graduates. **(1 mark—support)**

d. The graph shows that the more education you have the more likely you will have a job in the future. **(1 mark—comparison only)**

e. 15% of dropouts were unemployed in 1995. Only 9% of high school graduates were unemployed. **(2 marks—comparison and support)**

THE DROPOUTS, CONTINUING EDUCATION, DISTANCE EDUCATION

15. Explain how the Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" (page 7).

Level 3—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for explanation

DIRECTING COMMENT:

- Answer must refer to graph and table.

SUGGESTED RESPONSES:

a. The Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" in that the graph shows how unemployment is related to education, whereas the table shows how actual income is also related to education. **(1 mark)**

b. Both of the charts deal with statistics about education levels. One shows employment as a result of education and the other shows income as a result of education. The graph confirms that education can be directly related to employment, and the chart proves that with more education, salary/income increases. **(1 mark)**

c. The Statistics Canada graph supports the Globe and Mail table because both graphs work together and show the same thing. The Globe and Mail says the more education you receive, the more money you will receive as earnings. This correlates with Statistics Canada because they say as you receive more education, unemployment rates decline. These both work together. **(1 mark)**

d. The Statistics Canada graph supports the information presented by the Globe and Mail table because both show the more education you have the better chance of getting a job. **(0 marks)**

THE TABLES TURNED

16. Identify what the speaker of the poem urges the "Friend" to do.

Level 1—1 Mark
(1 x 1)

MARK ALLOCATION:

- 1 mark for identification

SUGGESTED RESPONSES:

The speaker urges the "Friend" to....

- leave his/her studies **(1 mark)**
- "quit your books" **(1 mark)**
- "clear your looks" **(1 mark)**
- listen to the music of nature (birds) **(1 mark)**
- "hear the woodland linnet" **(1 mark)**
- close his/her books **(1 mark)**
- "close up those barren leaves" **(1 mark)**
- appreciate nature **(1 mark)**
- "bring with you a heart/that watches and receives" **(1 mark)**
- learn from nature **(1 mark)**
- "Let Nature be your Teacher" **(1 mark)**

THE TABLES TURNED

17. With reference to the poem, differentiate between books and nature as sources of knowledge.

Level 3—2 Marks
(2 x 1)

MARK ALLOCATION:

- 1 mark for differentiation
- 1 mark for supporting reference

SUGGESTED RESPONSES:

a. Books and nature are different in that nature is the better teacher/source of knowledge **(1 mark for differentiation)** because:

Possible references: **(1 mark for reference)**

Nature:	**Books:**
– beauty	– dullness
– spontaneity	– endless strife
– truth	– toil and trouble
– health	– barren leaves
– cheerfulness	
– goodness	
– moral values	
– sweet lore	
– blithe bird song	
– sweet music	
– wisdom	

b. With reference to the poem, books as sources of knowledge are a "dull and endless strife". Nature on the other hand—"She has a world of ready wealth . . . Truth breathed by cheerfulness" **(2 marks—reference and differentiation)**. Nature's sources of knowledge is more exciting than books.

THE TABLES TURNED

18. Explain how the following lines reflect a main idea of the poem:

Our meddling intellect
Mis-shapes the beauteous form of things:-
We murder to dissect.

Level 3—1 Mark
(1 x 1)

MARK ALLOCATION:

- 1 mark for explanation of how lines reflect a main idea

SUGGESTED RESPONSES:

a. We should leave nature's beauty alone and enjoy it without having to dissect it. **(1 mark)**

b. When we think too much, we change the beauty and form of things—we kill it in order to dissect and learn from it. **(1 mark)**

c. Too much analysis destroys beauty. **(1 mark)**

d. We intellectualize, often missing the importance of feeling. **(1 mark)**

e. We ruin the simple joys of life by mis-shaping "the beauteous forms of things". **(1 mark)**

f. As we analyze things, whether ideas or objects, we disassemble them, destroying whatever beauty of life existed. **(1 mark)**

g. These lines state that by learning from books and dissecting things we kill the beauty of nature, so we shouldn't concentrate on those things. **(1 mark)**

h. The main idea of the poem is that books cannot teach you what nature can. In books, we insist on taking everything apart to find out how it works. In doing this, we ruin the beauty of the object. We want to know too much. It's asking why we can't just leave nature alone to produce things for us to enjoy its beauty. **(1 mark)**

i. The lines reflect that by dissecting things too much, we overlook their natural beauty. This is the main idea of the poem. **(1 mark)**

j. We need to enjoy nature more and respect her. **(0 marks)**

HOUSEWIFE

19. Explain a meaning of the word "this" in the lines:

I never thought I'd feel like this
At my age.

Level 2—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for explanation

SUGGESTED RESPONSES:

a. The word "this" means the feelings of youthfulness that the speaker never thought she'd feel. **(1 mark)**

b. "This" could mean the speaker never believed at her age she could feel so confused/anxious about who she should be. **(1 mark)**

c. "This" could mean the opposite of calm, serene, proper, sensible, and/or solid, the opposite of what is expected. **(1 mark)**

d. The meaning of the word "this" is that she feels trapped by others expectations of her at her age because she is young at heart. **(1 mark)**

e. What she feels like is not at all like she expected. When she says "this" I'm sure she's talking about how young she feels and how lively. **(1 mark)**

f. When she says this it means child/teenager "I never thought I'd feel like a child at my age. **(1 mark)**

g. The meaning of "this" is old. **(0 marks)**

HOUSEWIFE

20. Explain two reasons why the speaker asks so many questions in the poem.

Level 2—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each reason to a maximum of 2

SUGGESTED RESPONSES:

a. She is experiencing a mid-life crisis/turning point. **(1 mark)**

b. She does not accept that, in middle age, she has to settle for respectability. **(1 mark)**

c. She is uncertain, like a teenager moving into adulthood. **(1 mark)**

d. She is concerned about perceptions others have of her, and asks questions to seek approval or disapproval of her actions. **(1 mark)**

e. She is unsure about how she should feel at her age. **(1 mark)**

f. Since the author feels like 17 again, she deals with the question that a 17 year old deals with—"what happens next"? **(1 mark)**

g. She wonders about her understanding of her mother. **(1 mark)**

h. She wonders about her children's understanding of her. **(1 mark)**

i. Her feelings have shocked her and therefore she asks many questions. **(1 mark)**

j. She wonders if it is okay for her to feel the way she does, or is she weird. **(1 mark)**

k. She asks questions because she wonders if growing older means you pretend your feelings have changed. **(1 mark)**

HOUSEWIFE

21. Conclude whether or not the title is an appropriate description of how the narrator sees herself. Support your conclusion with two references to the poem.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each supporting reference to a maximum of 2
- 0 marks for position/description only

DIRECTING COMMENT:

- May show with references that the title is both appropriate and inappropriate.

SUGGESTED RESPONSES:

a. The title of the poem is not an appropriate description of how the narrator sees herself, for she describes herself not as a typical housewife, but:
   - "like seventeen again" **(1 mark)**
   - as having "March [flashing] through my flesh as it did then" **(1 mark)**
   - as wanting "to go play marbles in the mud" **(1 mark)**
   - as wanting to "waltz around the kitchen..." **(1 mark)**

b. The title of the poem is not appropriate for she denies being those things that a typical housewife might be, such as:
   - "Occupied by things like gourmet recipes **(1 mark)**/And refinishing old tables." **(1 mark)**
   - wearing "proper dresses **(1 mark)**/And hairdos" **(1 mark)**
   - being "sensible and solid" **(1 mark)**
   - "Someone who's always there **(1 mark)**, to call them in the morning" **(1 mark)**
   - cooking the roast **(1 mark)**
   - ordering pants from Eaton's **(1 mark)**

c. The title of the poem is appropriate, for the housewife plays/maintains the role in which she appears to be:
   - "sensible and solid" **(1 mark)**
   - "Someone who's always there, to call them in the morning" **(1 mark)**
   - someone to "cook the roast" **(1 mark)**
   - someone to "order pants from Eaton's" **(1 mark)**

d. The title of the poem is appropriate, for this is the way housewives are. They are trapped, misunderstood, and frustrated, because they are "always there" **(1 mark)** and they are expected to be "sensible and solid". **(1 mark)**

WELFARE WAS A LIFE RAFT, BUT NOW WE CAN SWIM

22. Explain whether or not this article justifies the need for a government welfare system. Support your explanation with one reference to the article.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for explanation
- 1 mark for supporting reference
- 0 marks for reference only

DIRECTING COMMENT:

Explanation must be more than a "yes", "no".

SUGGESTED RESPONSES:

a. Yes, it justifies the need for a government welfare system because people need help when times are tough. **(1 mark—explanation)** The article shows welfare was the only option when their father stopped living with them, an example of why single-parent families may need help. **(1 mark—reference)**

b. People who support themselves and their families on minimum wage jobs or part-time jobs often discover that bills may not be paid; therefore, welfare becomes a necessity even for two-parent families. **(2 marks—explanation and reference)**

c. The article justifies the need for a government welfare system by showing that because of welfare, an entire family has survived **(1 mark—explanation)** and is now independent of any assistance. **(1 mark—reference)**

d. No, the article does not justify the need for a government welfare system. The root causes of poverty are lack of education and gainful employment. **(1 mark—explanation)** This article focuses on a single individual/family who are outside the norm in solving their problems. **(1 mark—reference)**

e. The welfare system is justified: "without it my brothers and I might not be where we are today—educated, hard-working and employed." **(1 mark—explanation through reference)**

f. This article justifies the need for government welfare because without it these people would have starved. **(1 mark—explanation)**

g. I think welfare is needed. When a single mother has to support 3 children and her husband left her, she needs financial help. **(1 mark—explanation)** The mother tried different ways of getting off welfare "low paying jobs", "She tried school a few times". **(1 mark—reference)** For people who try to really need the help they should receive financial help from the government.

WELFARE WAS A LIFE RAFT, BUT NOW WE CAN SWIM

23. Explain the metaphor in the title.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for explanation of a support system, e.g. life raft
- 1 mark for explanation of independence, e.g. swim

DIRECTING COMMENT:

- Student may "explain/make clear" the metaphor of life raft and swim in the title or may "interpret/tell the meaning of/account for" the metaphor of life raft and swim in the title.

SUGGESTED RESPONSES:

a. The metaphor of the life raft as the means of survival suggests that during the narrator's childhood her family was reliant on the system, being forced to use it in their struggle **(1 mark—life raft)**. The metaphor of 'swimming' suggests that in the narrator's adulthood, she has learned about hard work and education, has gained control of her own life, and is no longer dependent on welfare. **(1 mark—swim)**

b. The metaphor in the title is that a life raft keeps you afloat and for this family welfare did the same. **(1 mark—life raft)** Saying that they can now swim symbolizes that the life raft is no longer needed or the welfare. Swimming is equal to earning a steady income and keeping yourself afloat. **(1 mark—swim)**

c. This is saying that on welfare this was just keeping the family's head above water if you will. The money kept them from eating out of dumpsters and living on the streets until they got their acts together. Which is the meaning of "but now we can survive". They got jobs and now can fend for themselves. **(2 marks)**

d. This metaphor is basically used to say that without welfare, many families and people wouldn't survive. They wouldn't be able to live because they'd have no money for food, etc. Welfare helps them through a rough time and now they can provide for themselves. **(2 marks)**

WELFARE WAS A LIFE RAFT, BUT NOW WE CAN SWIM

24. Explain the turning point suggested in the last line of the article. (See ☜ on page 13)

Level 2—1 Mark
(1 x 1)

MARK ALLOCATION:

- 1 mark for explanation

SUGGESTED RESPONSES:

a. The suggested turning point for the last line could be that now the author is finally seeing the full impact of all her hard work as she has helped another 'learn how to swim', or not need assistance. **(1 mark)**

b. The suggested turning point is that this woman is now insisting on paying for coffee, knowing she has almost finished receiving assistance. She is relieved that, with this new job, she'll be able to pay her own way. **(1 mark)** She shows this by letting out a heavy sigh.

c. The turning point suggested in the last line is the attitude change that the welfare recipient demonstrates about her situation. She takes pleasure and pride in being able to help others instead of receiving help. The new job has given her dignity and enabled her to be the giver instead of the receiver. **(1 mark)**

d. A job is the first step to getting off welfare. When the new welfare recipient was hired she stepped off the raft and began to swim. She has been helped for such a long time, that now she wants to pay for herself and others. She was so grateful that is why she paid for the coffee. **(1 mark)**

Reading Component

Senior 4 English Language Arts Provincial Examination

EXEMPLAR BOOKLET

JANUARY 2000

Manitoba
Education
and Training

Senior 4 English Language Arts

Provincial Examination

TURNED ON TO SOUND

1. Explain the statement "I was stuck in sound." (page 2)

She couldn't make sense or understand the meaning of noises but she also could not go back to being totally deaf. She is at a state where she hears sounds, but without understanding their meaning, they remain as strange 'sounds.'

(1 mark)

1. Explain the statement "I was stuck in sound." (page 2)

The statement, "I was stuck in sound" describes how the author feels. No matter how hard she tries she can not understand the little noises. She would hear some sounds but not the kind that she wanted to hear. Now there is no way of getting out.

(1 mark)

1. Explain the statement "I was stuck in sound." (page 2)

MARK ALLOCATION: **Level 2—1 Mark (1 x 1)**

1 mark for explanation

DIRECTING COMMENT:

- Direct quotations are acceptable

SUGGESTED RESPONSES:

a. What the writer means by the statement "I was stuck in sound" is that she is frustrated because she is unable to progress in her journey to better hearing, for she cannot go back to complete deafness now that she has the implant, nor can she get beyond the lip reading on which she depended earlier. **(1 mark)**

b. The statement means the narrator is trapped in a world of sounds she doesn't recognize, but can't go back to deafness, nor forward to understanding. **(1 mark)**

c. The author is trapped hearing meaningless sound but can't reach what she wants, useful sound that makes sense, nor can she understand speech without lip reading. **(1 mark)**

d. "I couldn't go back to my quiet world now that I had tasted the sweet pleasures of hearing, but I couldn't move ahead either." **(1 mark)**

e. She was frustrated that she couldn't understand speech, but all the sounds that she's heard have brought her so much pleasure. **(1 mark)**

f. By saying "I was stuck in sound" (page 2) Beverly Biderman was referring to the fact that she knew there were sounds, but couldn't make out the sounds, as well as not being allowed to read lips. She liked the fact that she could hear noises but hated the fact that she could not understand them. **(1 mark)**

g. The statement "I was stuck in sound" describes how the author feels. No matter how hard she tries, she cannot understand the little noises. She would hear some sounds but not the kind that she wanted to hear. Now there is no way of getting out. **(1 mark)**

h. The lady was frustrated with her hearing. She couldn't go back to her quiet world and she couldn't learn how to hear. "Stuck in sound" means that she was neither progressing, nor getting worse, she was in a "rut". **(1 mark)**

i. What the woman meant by the statement "I was stuck in sound", was that she couldn't go back to being deaf. **(0 marks—incomplete explanation)**

j. She can't go forward. **(0 marks—no explanation)**

2. Predict the author's answer to the following question: "If you had to do the implant operation all over again, would you?" Support your prediction using two references to the article.

Yes, the author would proceed with the implant operation again because she cannot imagine giving up the freedom she has to call up friends and just talk. Therefore the result of the operation was truely beneficial. Secondly, the "weird noises" began to make sense, and she found that they gave her a joyful sense of connectedness with the world. So the author would do the operation all over again because of the end result of hearing.

(2 marks)

2. Predict the author's answer to the following question: "If you had to do the implant operation all over again, would you?" Support your prediction using two references to the article.

If she had the chance to do it all over again I believe she would get the operation. Even though it took her awhile to get used to the sounds, she can talk and hear her family and friends. In the article she says, "I cannot imagine giving up the freedom I have to call up friends and just talk," this shows her gratefullness. Also, "For the first time, I heard the soft patter of rain on the roof", reveals her happiness for every little sound.

(2 marks)

TURNED ON TO SOUND

2. Predict the author's answer to the following question: "If you had to do the implant operation all over again, would you?" Support your prediction using two references to the article.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for each supporting reference to a maximum of 2
- 0 marks for prediction only
- 0 marks for references without stated prediction

SUGGESTED RESPONSES:

a. The author would answer yes, for she says that "I cannot imagine giving up the freedom..." **(1 mark—reference)** and she says she has benefited from the operation because she can now "speak for myself on the phone and understand..." **(1 mark—reference).**

b. The author would answer "yes" because as the title states, she's "turned on to sound". **(1 mark—supporting reference)**

c. Yes, I would have the operation done if I had to decide all over again "I found myself weeping uncontrollably at how much I had missed in growing up deaf", "I cannot imagine giving up the freedom I have to call up friends and just talk" **(2 marks—supporting references)**

d. At first the author has trouble dealing with her new ability, so the answer may invariably be 'no'. She has an issue that primarily affects the need to succumb to implant to 'make' it work. Once she learned that the sounds weren't inaudible "whistles and horns" (page 2), she found that "plastic bags make a high pitched sound . . . and carrots squealed . . ." She makes a concerted effort to hear speech rather than to see it on people's lips. This is when she thoroughly enjoys it, and would do it all again if she had to. **(2 marks—supporting references)**

e. I believe she would have the operation. **(0 marks—prediction only)**

f. "I cannot imagine giving up the freedom I have". **(0 marks—no prediction)**

TURNED ON TO SOUND

3. Evaluate the appropriateness of the drawing as a support to the text. Support your answer with one reference to the drawing, and one reference to the text.

The drawing is appropriate for this story because the picture itself signifies a lady experiencing a variety of sounds that appear new to her. As it is shown, there are different sound-noise waves which are entering her ear. All are abrupt in that they do not appear smooth and familiar but that they display jagged, sharp and unrecognizable to a lady hearing for the first time in many years. Also the fact that she states that "...[her] world went from quiet to a cacophony of buzzes and whistles I [she] never knew existed..." supports the uncommon and weird "noises" she is hearing.

(3 marks)

3. Evaluate the appropriateness of the drawing as a support to the text. Support your answer with one reference to the drawing, and one reference to the text.

the drawing is appropriate because it shows how all of the different sounds that do not make any sense. It just looks like it would be squeaky noises. In the story she says, "...I was diamayed, and overwhelmed by the loud, unfamiliar sounds that were everywhere. She did not recognize any of these sounds. the picture shows a whole bunch of nothing going towards her ear.

(3 marks)

3. Evaluate the appropriateness of the drawing as a support to the text. Support your answer with one reference to the drawing, and one reference to the text.

Level 3—3 Marks

MARK ALLOCATION: **(3 x 1)**

- 1 mark for evaluation of appropriateness
- 1 mark for reference to drawing
- 1 mark for reference to text
- 0 marks for references only

SUGGESTED RESPONSES:

a. The drawing is an appropriate support because it represents the multitude of sounds the woman could hear. **(1 mark—evaluation)** The picture shows a variety of lines from jagged to soft loops. **(1 mark—drawing)** These lines represent the sounds she can hear from the awful sound of bells and whistles, to the kindness of the cashier's "have a nice day". **(1 mark—text)**

b. The drawing is appropriate to the text because the drawing shows hearing. **(1 mark—evaluation only)**

c. The drawing is not an appropriate support because it doesn't show the narrator's "joyful sense of connectedness with the world". **(2 marks—evaluation and reference to text)** The facial expression is neutral. **(1 mark—drawing)**

d. The drawing is appropriate to the text. In the drawing there are lines all around the person's ear representing sound. In the story the author is being opened up into a world full of sound. **(3 marks—evaluation and references to text and drawing)**

e. The drawing is an appropriate support because it depicts a woman with an oversized ear with five different kinds of lines disappearing into it, lines ranging from jagged to flowing, representing the range of buzzes, whistles, and "weird noises" that she now hears with her new enlarged sense of hearing. **(3 marks—evaluation and reference to text and drawing)**

f. The drawing is appropriate in supporting the text. **(0 marks—no evaluation of the appropriateness, no references)**

g. The drawing has lines. The text talks about sound. **(0 marks—no evaluation, references only)**

DEER SEASON

4. State the two concerns Isabel has immediately after the accident.

Two concerns Isabel has immediately after the accident are that if Zachariah is okay from the accident and that she didn't hit a person on the road.

(2 marks)

4. State the two concerns Isabel has immediately after the accident.

Isabel's first concern was whether her husband was okay or not. Her second concern was what she hit. She kept hoping that it was not a person.

(2 marks)

4. State the two concerns Isabel has immediately after the accident.

Level 1—2 Marks

MARK ALLOCATION: **(2 x 1)**

1 mark for each concern to a maximum of 2

SUGGESTED RESPONSES:

a. Concern that Zachariah is okay **(1 mark)**

b. Concern about what she hit—might have been a person. **(1 mark)**

c. Concern that Zachariah not go alone to check what they hit. **(1 mark)**

DEER SEASON

5. Explain why parts of the story are in italics.

Parts of the story are in italics because it represents the memory of the past that is being thought of as well as insight to what the charaiters are thinking.

(0 marks)

5. Explain why parts of the story are in italics.

the italic parts of the story are the words which Zachariah thought / remembered to himself.

(1 mark)

5. Explain why parts of the story are in italics.

Level 2—1 Mark
(1 x 1)

MARK ALLOCATION:

- 1 mark for explanation

DIRECTING COMMENTS:

- Must identify the italics as being Zachariah's thoughts/flashbacks

SUGGESTED RESPONSES:

a. The italics are used to distinguish between the memories of Zachariah and the thoughts of Isabel. **(1 mark)**

b. The italics represent a change of point of view from Isabel to Zachariah, as he remembers bygone days. **(1 mark)**

c. The passages in italics give insight into Zachariah's relationship with his wife when he was younger. **(1 mark)**

d. The passages in italics give insights into his feelings not only for his wife, but also for Caitlin to see him as something other than an old man crippled by a stroke. **(1 mark)**

e. They are used to show Zachariah's thoughts/memory/flashbacks. **(1 mark)**

f. They are used to focus the reader on Zachariah, rather than Isabel. **(1 mark)**

g. They show what's going on in Zachariah's head. **(1 mark)**

h. Parts of the story are in italics because they are referring to the past. **(0 marks—not all references to past are in italics)**

i. Parts of the story are in italics because it gets your attention. **(0 marks)**

j. Parts of the story are in italics because they are memories that the characters are remembering about past years. **(0 marks)**

k. They are memories, thoughts, and daydreams. **(0 marks)**

l. Parts of the story are in italics because they are the memories that were still in the mind of Isabel. **(0 marks)**

m. The italics are the lyrics of the song they hear **(0 marks)**

DEER SEASON

6. In the context of the story, conclude whether or not Zachariah's treatment of the injured deer can be justified. Support your conclusion with two references to the story.

Zachariah's treatment of the deer can be justified because when initially approaching the deer his voice is "... soothing..." as he calms the deer. He also traditionally spreads the Tobacco around the deer which signifies that he is not there just to kill the deer and leave it to die. Also he tells Richard that "... we can't shoot it in the car..." which displays that he does not want to brutaly murder the deer but kill it more calmly with a knife to kill the deer's agony.

(2 marks)

6. In the context of the story, conclude whether or not Zachariah's treatment of the injured deer can be justified. Support your conclusion with two references to the story.

Zachariah's treatment of the deer is justifiable. The deer was in pain and suffering. He put it out of misery. A few of the descriptions give great reference. It says, "into ribs heaving...", this tells the readers that he may have inner body damage. Also, "It thrashes crazily, gasping for breath." shows that the deer is slowly dying of its injuries. He tried to help all he could.

(2 marks)

6. **In the context of the story, conclude whether or not Zachariah's treatment of the injured deer can be justified. Support your conclusion with two references to the story.**

Level 3—2 Marks
(2 x 1)

MARK ALLOCATION:

- 1 mark for each supporting reference to a maximum of 2
- 0 marks for position only

DIRECTING COMMENT:

- Position may be stated or implied.
- Answers may include both positive and negative positions.

SUGGESTED RESPONSES:

Positive—Zachariah's treatment of the deer is justified because:

a. He attempts to put the deer out of its misery. Zachariah realizes the deer is dying: he sees "...the hopelessness of its wild struggle to survive..." **(1 mark)**

b. He deals what he believes to be a death-blow with the tire-iron to put the animal out of its pain. **(1 mark)**

c. He speaks "soothingly, reverently" to the deer before hitting it with the tire-iron. **(1 mark)**

d. After hitting the deer with the tire-iron, Zachariah shows his respect to the animal by "...sprinkling tobacco on the ground...", a religious act. **(1 mark)**

e. Zachariah and Isabel transport the deer in the trunk of the car believing the animal to be dead, rather than leaving the carcass to rot beside the road. **(1 mark)**

f. They would make good use of the animal as food, not waste it. **(1 mark)**

g. The animal would be used by Zachariah and his family as they celebrate the gift of food and life brought about by the deer's death: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." **(1 mark)**

h. Zachariah's treatment of the deer in this story can be justified. If Zachariah would've left the deer out on the road, it would've bled to death. This way the deer doesn't have to suffer. Also, even if this deer didn't die from loss of blood, or being "hooked on a fence", it wouldn't be able to survive with a bone in its leg "protruding from the flesh". **(2 marks—2 references)**

(Continued on the next page)

Negative—Zachariah's treatment of the deer is <u>not</u> justified because:

a. He should have made absolutely sure the animal was dead before putting it in the trunk. **(1 mark)**

b. Having discovered the animal still alive in the trunk of the car, Zachariah should have taken immediate steps to put the animal out of its agony. **(1 mark)**

c. Zachariah takes his time as he goes "...to the house..." and returns with "...his hunting knife...in his hand", and then talks to the women, when his first duty is to the deer. **(1 mark)**

d. The death at man's hands of such a noble creature is not cause for celebration and dancing. **(1 mark)**

DEER SEASON

7. Explain why Zachariah tells Caitlin: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." (see ☜ on page 6)

Zachariah tells this to Caitlin because he wants Caitlin to experience what pride and glory went on in the past when the hunt was celebrated by cooking it, dancing, and telling stories.

(1 mark)

7. Explain why Zachariah tells Caitlin: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." (see ☜ on page 6)

Zachariah is going to kill the deer and cook it for supper like old times. Only this time Caitlin is there.

(1 mark)

7. **Explain why Zachariah tells Caitlin: "Set the table and put on your dancing shoes, Binogeez. I'll be cooking tonight." (See ☜ on page 6)**

Level 3—1 Mark

MARK ALLOCATION: **(1 x 1)**

1 mark for explanation

SUGGESTED RESPONSES:

a. Zachariah wishes to relive the times past when a successful hunt was cause for celebration. **(1 mark)**

b. He wishes Caitlin to know the 'old ways'. **(1 mark)**

c. Zachariah regains his position of dignity in the family. **(1 mark)**

d. Zachariah fulfills his wish of having Caitlin see him strong, not helpless. **(1 mark)**

e. It is customary to celebrate a successful hunt. Even though he was not hunting, he made a kill when he thought he'd never do that again. This was a big turning point for Zachariah. **(1 mark)**

f. Zachariah says this to Caitlin because they are going to eat the deer. **(0 marks)**

g. He's going to cook the deer. **(0 marks)**

DEER SEASON

8. State the nature of the relationship between Zachariah and his wife, Isabel. Support your answer with two references to the story.

Zachariah and Isabel have a relationship of intimate understanding of eachother. When sitting at home for Allie, Richard, and Chaitlin Zach and Issy share a moment of silence reflecting on what happened in the accident. No verbal communication is taking place, but still each know what eachother thinking. Also, earlier in the story when the song by Louis Armstrong plays in the car, Zachariah and Isabel look, admiring eachother, while with no speech understanding the meaning of the song. This leads to the memory of Zach's earlier years hunting as Isabel waited up for him.

(3 marks)

8. State the nature of the relationship between Zachariah and his wife, Isabel. Support your answer with two references to the story.

Zachariah and Isabel have a loving relationship. I can tell because in the story it talks and describes the way they look at each other with love and happiness. Also when Isabel went with Zachariah to see what they hit. This showed great support and caring.

(3 marks)

8. State the nature of the relationship between Zachariah and his wife, Isabel. Support your answer with two references to the story.

Level 2—3 Marks

MARK ALLOCATION: **(3 x 1)**

1 mark for description of the positive relationship between Zachariah and Isabel
1 mark for each supporting reference to a maximum of 2

SUGGESTED RESPONSES:

a. After many years of marriage, they still retain close love, mutual respect and admiration **(1 mark—description)** shown by "fifty years of companionship". **(1 mark—reference)** There is no need for words, just "easy silence". **(1 mark—reference)**

b. This is a very close, loving relationship. **(1 mark—description)** She remembers when he would pick her up "...twirling her around and around the room". **(1 mark—reference)** Even now, after a stroke and after she has hit the deer, he can still hug her shoulders and walk arm in arm with her. **(1 mark—reference)**

c. Theirs is a family-centered relationship. **(1 mark—description)** They want the family present to find out what happened and to celebrate life with them. **(1 mark—reference)** A simple statement of facts over the phone is inadequate for the relationship they have built. By being mysterious, they can share an "intimate moment of...secret" while ensuring that the younger generation will come to share that secret with them. **(1 mark—reference)**

d. Zachariah and Isabel are very comfortable with each other. **(1 mark—description)** In the first line of the story, the author writes ". . . the kind of easy silence that 50 years of companionship can bring". **(1 mark—reference)** They also love each other. After calling their daughter, the two sat at the table and had tea together. The author described it as being intimate.**(1 mark—reference)**

e. They have a good relationship. **(1 mark—description)**

DEER SEASON

9. Explain how the incident with the deer is a turning point in the story. Support your answer with one reference to the story.

The incident with the deer is a turning point because it signifies the rebirth of the memory of the celebration of a good hunt. Zachariah, in his older years, with his hands unable to grasp the solid metal of a gun now exhibits joy and excitement in his stance of the deer. The three women see a new genesis to Zak's "... gentle strength, his dismay in the face of suffering, his bravery, his commitment, and his love..." for his tradition.

(2 marks)

9. Explain how the incident with the deer is a turning point in the story. Support your answer with one reference to the story.

The incident is a turning point because Zachariah was just thinking about his earlier days and how he would be out hunting in this season. He also said that he wanted Caitlin to be there. At the end, he got his deer and Caitlin was there to celebrate. His thought was, "If only Caitlin could have seen me then."

(2 marks)

9. Explain how the incident with the deer is a turning point in the story. Support your answer with one reference to the story.

Level 3—2 Marks
(2 x 1)

MARK ALLOCATION:

- 1 mark for explanation
- 1 mark for supporting reference
- 0 marks for reference only

DIRECTING COMMENTS:

- Answers may reflect a turning point for any character.

SUGGESTED RESPONSES:

a. After Isabel hits the deer, Zachariah, whose activities have been restricted by a stroke, is able to take up once more the lifestyle of his earlier years. **(1 mark—explanation)** This is evident in the "... joy and excitement in Zachariah's stance...a posture...not seen for years now except in memory." **(1 mark—reference)**

b. He will once more be able to celebrate "in the old way" and introduce those old ways to his granddaughter—who may only ever have known him as a partially disabled old man. "Put on your dancing shoes, Binogeez." **(2 marks—explanation and reference)**

c. Allie sees her father in a new way. He appears to be no longer disabled and old, but rather the man he once was, **(1 mark—explanation)** "walks briskly" with a "posture the two older women have not seen for years now..." **(1 mark—reference)**

d. The husband and wife remember how much they care for each other after the accident and they are able to pass on a tradition to their granddaughter. This is a turning point because they thought it had been lost and now they knew it wasn't. "If only Caitlin could have seen me then . . ." (page 4) **(2 marks—explanation and reference)**

e. The incident is a turning point in the story because it stops Isabel and Zachariah from thinking how old they are and gives a new feeling of strength and youth. **(1 mark—explanation)** Isabel's feelings of this turning point are expressed when she is "suddenly aware again of the enormous breadth of his shoulders". **(1 mark—reference)**

FEELING POORER? YOU'RE RIGHT

10. Identify the city that experienced the greatest change in average income between 1990 and 1995.

10. Identify the city that experienced the greatest change in average income between 1990 and 1995.

Toronto experienced the greatest change in average from 1990 and 1995.

(1 mark)

10. Identify the city that experienced the greatest change in average income between 1990 and 1995.

Toronto experienced the greatest change.

(1 mark)

Level 1—1 Mark
(1 x 1)

MARK ALLOCATION:

1 mark for identification

REQUIRED RESPONSE:

- Toronto

FEELING POORER? YOU'RE RIGHT

11. State the average earnings in 1995 for a person between the ages of 15 and 24 with less than a grade 9 education.

The average earnings for a person between 15 and 24 was $8,178.

(1 mark)

11. State the average earnings in 1995 for a person between the ages of 15 and 24 with less than a grade 9 education.

$8,178 is the average earnings.

(1 mark)

11. State the average earnings in 1995 for a person between the ages of 15 and 24 with less than a grade 9 education.

Level 1—1 Mark
(1 x 1)

MARK ALLOCATION:

1 mark for identification

REQUIRED RESPONSE:

- $8,178

12. Justify the choice of the title "Feeling poorer? You're right" for the page of data from *The Globe and Mail*. Support your answer with reference to any two sets of data.

The title "Feeling poorer? You're right" can be justified by looking at the set of data entitled "Windsor, Victoria bucked the trend" where every city in Canada that was listed (excluding Windsor and Victoria) had a drop in average income from 1990 to 1995. The set of data entitled "Life below the poverty line" also shows that the total increase in poverty among all varieties of families has increased on average from 1990 to 1995.

(2 marks)

12. Justify the choice of the title "Feeling poorer? You're right" for the page of data from *The Globe and Mail*. Support your answer with reference to any two sets of data.

The choice of the title is appropriate because the income decreased. Toronto went from $ 71,180 in 1990 to $64,044 in 1995. That is a -10.0% drop. Also, in 1990 a person, with less than a University degree, between the age of 15-24 earns $ 11,776. In 1995, same circumstances, earned 9,318. A difference of 2,458. So people are getting poorer.

(2 marks)

FEELING POORER? YOU'RE RIGHT

12. Justify the choice of the title "Feeling poorer? You're right" for the page of data from *The Globe and Mail*. Support your answer with reference to any two sets of data.

Level 2—2 Marks (2 x 1)

MARK ALLOCATION:

- 1 mark for each support to a maximum of 2
- 0 marks for justification only

SUGGESTED RESPONSES:

a. Two sets of data that support the choice of title "Feeling poorer? You're right" are:

- The table headed "Windsor, Victoria bucked the trend", which shows the per cent of decline in average income over the five-year span between 1990-1995. **(1 mark)**
- The bar charts labelled "Life below the poverty line", which shows the decline in income for four categories of families between 1990-1995. **(1 mark)**

b. The title "Feeling poorer? You're right" fits the page perfectly. In Winnipeg the average income has decreased from $55,414 in 1990 to $53,759 in 1995 (at a percent change of -30). **(1 mark)** A person from 25–34 with a university degree has also decreased from $34,462 in 1990 to $31,002 in 1995. **(1 mark)**

c. The chart, "Education makes the difference" shows a drop in average earnings between 1990 and 1995. **(1 mark—only one set of data referred to)**

d. "Feeling poorer? You're right" can be explained by the graphs shown on this page. Firstly the Economic Family below the poverty line has increased by 3% from 1990 to 1995. The lone parent families headed by men in low income situations has increased by 6% from 1990–1995. This definitely shows that people are not improving their financial situation, they are simply digging bigger holes for themselves. **(1 mark—only one set of data referred to)**

13. State two reasons for the interest in distance education as opposed to other forms of continuing education.

Distance education offers the person to experience the knowledge in a home or workplace without direct supervision whereas in 'continuing education', it takes place in community colleges or public schools with supervision. Secondly, flexibility is another main interest of distance learning, where for 'continuing education' courses provide sessions in 'organized' set times.

(2 marks)

13. State two reasons for the interest in distance education as opposed to other forms of continuing education.

Flexibility is something that every student needs. The distance education provides this which attracts the people. Some people may have children to look after and need time. Also, you can take this course right at home. You do not have to be supervised like a child.

(2 marks)

THE DROPOUTS, CONTINUING EDUCATION, DISTANCE EDUCATION

13. State two reasons for the interest in distance education as opposed to other forms of continuing education.

MARK ALLOCATION: **Level 1—2 Marks (2 x 1)**

1 mark for each reason to a maximum of 2

DIRECTING COMMENT:

- Responses must pertain specifically to distance education.
- Direct quotations are acceptable.

SUGGESTED RESPONSES:

a. Isolation **(1 mark)**

b. Flexibility/irregular working hours **(1 mark)**

c. Family commitments **(1 mark)**

d. Work commitments **(1 mark)**

e. Availability to new technology/information highway/range of media **(1 mark)**

f. Learning at home/without direct supervision/independence/convenience **(1 mark)**

g. Two reasons are flexibility and because they can be scheduled around irregular working hours. **(1 mark)**

h. The desire to keep learning and flexibility are two reasons for the interest in distance education. **(1 mark)**

i. One reason is because of its flexibility. People who have irregular working hours can be scheduled around their job. **(1 mark)** Another interest is because of the Information Highway, which is a new type of technology. **(1 mark)**

j. Distance education, as opposed to other forms of continuing education, is preferred for people who must work around irregular work hours **(1 mark)** and for people who work and have family commitments, so time doesn't have to be taken from these commitments. **(1 mark)**

k. Distance education is popular because of its flexibility **(1 mark)** and availability/convenience. **(1 mark)**

l. Distance education is of interest to people who are unable to travel to educational institutions. **(1 mark)**

THE DROPOUTS, CONTINUING EDUCATION, DISTANCE EDUCATION

14. Compare the employment prospects of high school dropouts and high school graduates. Support your comparison with reference to the graph.

With reference to the graph entitled "Education and Unemployment, 1995" those with partial secondary education (or 'dropouts' represented a 15%-16% unemployment rate whereas those high school graduates only represented about a 9% unemployment rate. So it is apparent that a high-school education even though does not garantee employment, stands a better chance of employment than those with only some high-school experience.

(2 marks)

14. Compare the employment prospects of high school dropouts and high school graduates. Support your comparison with reference to the graph.

The highschool dropouts are at a higher standing in the percentage of unemployment compared to the graduates. High school graduates are at about 10% while dropouts are closer to 15% as refered to on the graph.

(2 marks)

14. Compare the employment prospects of high school dropouts and high school graduates. Support your comparison with reference to the graph.

Level 2—2 Marks
(2 x 1)

MARK ALLOCATION:

1 mark for comparison
1 mark for support

SUGGESTED RESPONSES:

a. The employment prospects for high school grads are higher. **(1 mark—comparison)** The graph shows that the unemployment rate for dropouts is higher than for graduates. **(1 mark—reference)**

b. Graduates have better employment prospects than dropouts. **(1 mark—comparison)** Unemployment for dropouts is 15% and only 9% for graduates. **(1 mark—support)**

c. High school dropouts have less of a chance than high school graduates to get a job, **(1 mark—comparison)** this is shown in the graph that shows that about 15% of dropouts are unemployed compared to about 10% of high school graduates. **(1 mark—support)**

d. The graph shows that the more education you have the more likely you will have a job in the future. **(1 mark—comparison only)**

e. 15% of dropouts were unemployed in 1995. Only 9% of high school graduates were unemployed. **(2 marks—comparison and support)**

15. Explain how the Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" (page 7).

The graph produced by Statistics Canada shows a significant decrease of unemployment (in 1995) as one's education increases (highest being a university degree). This supports the information presented by The Globe and Mail by showing that as education is taken to a higher level, the average earnings increase. "Education makes the difference..."

(1 mark)

15. Explain how the Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" (page 7).

the graph on page 8 supports the graph on page 7 because it shows that the more education you have the better chance you have to get a good job. In other words, "Education makes the difference"

(1 mark)

THE DROPOUTS, CONTINUING EDUCATION, DISTANCE EDUCATION

15. Explain how the Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" (page 7).

MARK ALLOCATION: **Level 3—1 Mark (1 x 1)**

1 mark for explanation

DIRECTING COMMENT:

- Answer must refer to graph and table.

SUGGESTED RESPONSES:

a. The Statistics Canada graph titled "Education and Unemployment, 1995" supports the information presented by *The Globe and Mail* table titled "Education makes the difference" in that the graph shows how unemployment is related to education, whereas the table shows how actual income is also related to education. **(1 mark)**

b. Both of the charts deal with statistics about education levels. One shows employment as a result of education and the other shows income as a result of education. The graph confirms that education can be directly related to employment, and the chart proves that with more education, salary/income increases. **(1 mark)**

c. The Statistics Canada graph supports the Globe and Mail table because both graphs work together and show the same thing. The Globe and Mail says the more education you receive, the more money you will receive as earnings. This correlates with Statistics Canada because they say as you receive more education, unemployment rates decline. These both work together. **(1 mark)**

d. The Statistics Canada graph supports the information presented by the Globe and Mail table because both show the more education you have the better chance of getting a job. **(0 marks)**

THE TABLES TURNED

16. Identify what the speaker of the poem urges the "Friend" to do.

The speaker urges the "Friend" to leave his books (studying) and let nature teach him everything he needs to know.

(1 mark)

16. Identify what the speaker of the poem urges the "Friend" to do.

The speaker is urging the "Friend" to forget about sitting in a room with books. She should go outside and enjoy nature.

(1 mark)

16. Identify what the speaker of the poem urges the "Friend" to do.

MARK ALLOCATION:

Level 1—1 Mark
(1 x 1)

1 mark for identification

SUGGESTED RESPONSES:

The speaker urges the "Friend" to....

- leave his/her studies **(1 mark)**
- "quit your books" **(1 mark)**
- "clear your looks" **(1 mark)**
- listen to the music of nature (birds) **(1 mark)**
- "hear the woodland linnet" **(1 mark)**
- close his/her books **(1 mark)**
- "close up those barren leaves" **(1 mark)**
- appreciate nature **(1 mark)**
- "bring with you a heart/that watches and receives" **(1 mark)**
- learn from nature **(1 mark)**
- "Let Nature be your Teacher" **(1 mark)**

17. With reference to the poem, differentiate between books and nature as sources of knowledge.

With reference to the poem, books are distinguished as "... barren leaves..." or devoid objects with no signs of life. "... 'Tis a dull and endless strife..." also suggests that books are of no enjoyment or gratifying importance. On the other hand nature is a source of knowledge where a tiny woodland linnet produces more wisdom in its song than does a book. "Let Nature be your teacher," suggests that nature is a superior source of knowledge over books.

(2 marks)

17. With reference to the poem, differentiate between books and nature as sources of knowledge.

People sit & read books. Some for pleasure others not. Nature is more pleasurable to everyone. Books teach you things about the past. Nature teaches you about life and the real world. It shows you how we live. Books show the lives of others. The speaker says, "Close up those barren leaves", He/She feels that they are a waste of time.

(2 marks)

THE TABLES TURNED

17. With reference to the poem, differentiate between books and nature as sources of knowledge.

Level 3—2 Marks
(2 x 1)

MARK ALLOCATION:

1 mark for differentiation
1 mark for supporting reference

SUGGESTED RESPONSES:

a. Books and nature are different in that nature is the better teacher/source of knowledge **(1 mark—differentiation)** because:

Possible references: **(1 mark for reference)**

Nature:

- beauty
- spontaneity
- truth
- health
- cheerfulness
- goodness
- moral values
- sweet lore
- blithe bird song
- sweet music
- wisdom

Books:

- dullness
- endless strife
- toil and trouble
- barren leaves

b. With reference to the poem, books as sources of knowledge are a "dull and endless strife". Nature on the other hand—"She has a world of ready wealth . . . Truth breathed by cheerfulness" **(1 mark—reference)**. Nature's sources of knowledge is more exciting than books. **(1 mark—differentiation)**

THE TABLES TURNED

18. Explain how the following lines reflect a main idea of the poem:

Our meddling intellect
Mis-shapes the beauteous form of things:–
We murder to dissect.

The intellects of busy, occupied minds does not allow us to learn from the natural growth of nature but it is busie with facts and statistics that causes us to murder nature in order to learn about it. It suggests busie does not allow ourselves to appreciate and learn from nature taking its course.

(1 mark)

18. Explain how the following lines reflect a main idea of the poem:

Our meddling intellect
Mis-shapes the beauteous form of things:–
We murder to dissect.

It means that they want to see everything and learn about everything in nature. They want to work with their world and nature instead of other worlds. These lines show how the girls feel about books and nature.

(0 marks)

18. **Explain how the following lines reflect a main idea of the poem:**

Our meddling intellect
Mis-shapes the beauteous form of things:-
We murder to dissect.

Level 3—1 Mark

MARK ALLOCATION: **(1 x 1)**

- 1 mark for explanation of how lines reflect a main idea

SUGGESTED RESPONSES:

a. We should leave nature's beauty alone and enjoy it without having to dissect it. **(1 mark)**

b. When we think too much, we change the beauty and form of things—we kill it in order to dissect and learn from it. **(1 mark)**

c. Too much analysis destroys beauty. **(1 mark)**

d. We intellectualize, often missing the importance of feeling. **(1 mark)**

e. We ruin the simple joys of life by mis-shaping "the beauteous forms of things". **(1 mark)**

f. As we analyze things, whether ideas or objects, we disassemble them, destroying whatever beauty of life existed. **(1 mark)**

g. These lines state that by learning from books and dissecting things we kill the beauty of nature, so we shouldn't concentrate on those things. **(1 mark)**

h. The main idea of the poem is that books cannot teach you what nature can. In books, we insist on taking everything apart to find out how it works. In doing this, we ruin the beauty of the object. We want to know too much. It's asking why we can't just leave nature alone to produce things for us to enjoy its beauty. **(1 mark)**

i. The lines reflect that by dissecting things too much, we overlook their natural beauty. This is the main idea of the poem. **(1 mark)**

j. We need to enjoy nature more and respect her. **(0 marks)**

HOUSEWIFE

19. Explain a meaning of the word "this" in the lines:

I never thought I'd feel like this
At my age.

The meaning of the word "this" implies to her feeling of being younger and not feeling the stereotypical things that people at her age should be feeling or doing.

(1 mark)

19. Explain a meaning of the word "this" in the lines:

I never thought I'd feel like this
At my age.

She never thought that she would feel free and happy. "This" means young and excited.

(1 mark)

19. Explain a meaning of the word "this" in the lines:

I never thought I'd feel like this
At my age.

MARK ALLOCATION: **Level 2—1 Mark (1 x 1)**

1 mark for explanation

SUGGESTED RESPONSES:

a. The word "this" means the feelings of youthfulness that the speaker never thought she'd feel. **(1 mark)**

b. "This" could mean the speaker never believed at her age she could feel so confused/anxious about who she should be. **(1 mark)**

c. "This" could mean the opposite of calm, serene, proper, sensible, and/or solid, the opposite of what is expected. **(1 mark)**

d. The meaning of the word "this" is that she feels trapped by others expectations of her at her age because she is young at heart. **(1 mark)**

e. What she feels like is not at all like she expected. When she says "this" I'm sure she's talking about how young she feels and how lively. **(1 mark)**

f. When she says this it means child/teenager "I never thought I'd feel like a child at my age. **(1 mark)**

g. The meaning of "this" is old. **(0 marks)**

HOUSEWIFE

20. Explain two reasons why the speaker asks so many questions in the poem.

The speaker asks so many questions in the poem because she is unsure if how she truely feels corresponds to how she "should" feel or act. Secondly, she questions herself because she doesn't know how the society or her family will respond if she ever carries out her true feelings of being young.

(2 marks)

20. Explain two reasons why the speaker asks so many questions in the poem.

The speaker does not know whether she is supposed to feel this way or not. Also, she worries about what others think and say about her.

(2 marks)

20. Explain two reasons why the speaker asks so many questions in the poem.

MARK ALLOCATION: **Level 2—2 Marks (2 x 1)**

1 mark for each reason to a maximum of 2

SUGGESTED RESPONSES:

a. She is experiencing a mid-life crisis/turning point. **(1 mark)**

b. She does not accept that, in middle age, she has to settle for respectability. **(1 mark)**

c. She is uncertain, like a teenager moving into adulthood. **(1 mark)**

d. She is concerned about perceptions others have of her, and asks questions to seek approval or disapproval of her actions. **(1 mark)**

e. She is unsure about how she should feel at her age. **(1 mark)**

f. Since the author feels like 17 again, she deals with the question that a 17 year old deals with—"what happens next"? **(1 mark)**

g. She wonders about her understanding of her mother. **(1 mark)**

h. She wonders about her children's understanding of her. **(1 mark)**

i. Her feelings have shocked her and therefore she asks many questions. **(1 mark)**

j. She wonders if it is okay for her to feel the way she does, or is she weird. **(1 mark)**

k. She asks questions because she wonders if growing older means you pretend your feelings have changed. **(1 mark)**

21. Conclude whether or not the title is an appropriate description of how the narrator sees herself. Support your conclusion with two references to the poem.

The title "Housewife" is not an appropriate description of how the narrator feels or sees herself because the stereotypical housewife is usually conservative and is "... occupied by things like gourmet recipes...". Yet the narrator feels like a Teenager who feels emotions of joy and love brought on by Spring with no plans ahead and always "... wondering what happens next?" Secondly, the narrator can never imagine of wearing a physical appearance of "... proper dresses and hairdos..." as does an older aged housewife.

(2 marks)

21. Conclude whether or not the title is an appropriate description of how the narrator sees herself. Support your conclusion with two references to the poem.

The title is not appropriate for the way she sees herself. She sees herself as more of a young person again, not a "housewife". In the poem, the narrator says "it's like Seventeen again". Also, she mentions that she would like to play with marbles in the mud. This shows her youth in her.

(2 marks)

HOUSEWIFE

21. Conclude whether or not the title is an appropriate description of how the narrator sees herself. Support your conclusion with two references to the poem.

MARK ALLOCATION: **Level 3—2 Marks (2 x 1)**

- 1 mark for each supporting reference to a maximum of 2
- 0 marks for position/description only

DIRECTING COMMENT:

- May show with references that the title is both appropriate and inappropriate.

SUGGESTED RESPONSES:

a. The title of the poem is not an appropriate description of how the narrator sees herself, for she describes herself not as a typical housewife, but:
   - "like seventeen again" **(1 mark)**
   - as having "March [flashing] through my flesh as it did then" **(1 mark)**
   - as wanting "to go play marbles in the mud" **(1 mark)**
   - as wanting to "waltz around the kitchen..." **(1 mark)**

b. The title of the poem is not appropriate for she denies being those things that a typical housewife might be, such as:
   - "Occupied by things like gourmet recipes/And refinishing old tables." **(1 mark)**
   - wearing "proper dresses/And hairdos" **(1 mark)**
   - being "sensible and solid" **(1 mark)**
   - "Someone who's always there, to call them in the morning" **(1 mark)**
   - cooking the roast **(1 mark)**
   - ordering pants from Eaton's **(1 mark)**

c. The title of the poem is appropriate, for the housewife plays/maintains the role in which she appears to be:
   - "sensible and solid" **(1 mark)**
   - "Someone who's always there, to call them in the morning" **(1 mark)**
   - someone to "cook the roast" **(1 mark)**
   - someone to "order pants from Eaton's" **(1 mark)**

d. The title of the poem is appropriate, for this is the way housewives are. They are trapped, misunderstood, and frustrated, because they are "always there" **(1 mark)** and they are expected to be "sensible and solid". **(1 mark)**

WELFARE WAS A LIFE RAFT, BUT NOW WE CAN SWIM

22. Explain whether or not this article justifies the need for a government welfare system. Support your explanation with one reference to the article.

The article justifies the need for a government welfare system because it helps and prevents families from going bankrupt not only with money but with emotional bankruptcy as well. Though people wish its aid when in trouble, they tend to avoid its grasps by working hard for their money. The narrator suggests that her family would "...not be where we [family] might be today [without welfare]... educated, hard-working, and employed."

(2 marks)

22. Explain whether or not this article justifies the need for a government welfare system. Support your explanation with one reference to the article.

This article makes one feel that there is a need for a government welfare system in some cases. Sometimes people just need a little bit of help to get past an obstacle in their way. In the story it shows how hard the single mother worked to raise her children. That is what you call a great mom. She tried to work as much as she could.

(2 marks)

22. Explain whether or not this article justifies the need for a government welfare system. Support your explanation with one reference to the article.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

- 1 mark for explanation
- 1 mark for supporting reference
- 0 marks for reference only

DIRECTING COMMENT:

- Explanation must be more than a "yes", "no".

SUGGESTED RESPONSES:

a. Yes, it justifies the need for a government welfare system because people need help when times are tough. **(1 mark—explanation)** The article shows welfare was the only option when their father stopped living with them, an example of why single-parent families may need help. **(1 mark—reference)**

b. People who support themselves and their families on minimum wage jobs or part-time jobs often discover that bills may not be paid; therefore, welfare becomes a necessity even for two-parent families. **(2 marks—explanation and reference)**

c. The article justifies the need for a government welfare system by showing that because of welfare, an entire family has survived **(1 mark—explanation)** and is now independent of any assistance. **(1 mark—reference)**

d. No, the article does not justify the need for a government welfare system. The root causes of poverty are lack of education and gainful employment. **(1 mark—explanation)** This article focuses on a single individual/family who are outside the norm in solving their problems. **(1 mark—reference)**

e. The welfare system is justified: "without it my brothers and I might not be where we are today—educated, hard-working and employed." **(1 mark—explanation through reference)**

f. This article justifies the need for government welfare because without it these people would have starved. **(1 mark—explanation)**

g. I think welfare is needed. When a single mother has to support 3 children and her husband left her, she needs financial help. **(1 mark—explanation)** The mother tried different ways of getting off welfare "low paying jobs", "She tried school a few times". **(1 mark—reference)** For people who try to really need the help they should receive financial help from the government.

WELFARE WAS A LIFE RAFT, BUT NOW WE CAN SWIM

3. Explain the metaphor in the title.

Welfare signifies as a raft because it saves people from drowning financially. It aids them until they are able and ready to swim for a better life on and themselves. Swimming is a skill that needs to be learned to save one's self from water. A life raft will help prevent the tragedy. Education/ hard-work are skills needed to become employed and secure. Welfare will help prevent the tragedy.

(2 marks)

23. Explain the metaphor in the title.

Welfare was there for the family when they needed help. Now they have jobs and do not need it. Just as a life raft is there when the water is deep, welfare is there when you have to pay high bills. Now once you on your feet/have a job you do not need welfare. You learned how to swim (work).

(2 marks)

23. Explain the metaphor in the title.

Level 3—2 Marks

MARK ALLOCATION: **(2 x 1)**

1 mark for explanation of a support system, e.g. life raft
1 mark for explanation of independence, e.g. swim

DIRECTING COMMENT:

- Student may "explain/make clear" the metaphor of life raft and swim in the title or may "interpret/tell the meaning of/account for" the metaphor of life raft and swim in the title.

SUGGESTED RESPONSES:

a. The metaphor of the life raft as the means of survival suggests that during the narrator's childhood her family was reliant on the system, being forced to use it in their struggle **(1 mark—life raft)**. The metaphor of 'swimming' suggests that in the narrator's adulthood, she has learned about hard work and education, has gained control of her own life, and is no longer dependent on welfare. **(1 mark—swim)**

b. The metaphor in the title is that a life raft keeps you afloat and for this family welfare did the same. **(1 mark—life raft)** Saying that they can now swim symbolizes that the life raft is no longer needed or the welfare. Swimming is equal to earning a steady income and keeping yourself afloat. **(1 mark—swim)**

c. This is saying that on welfare this was just keeping the family's head above water if you will. The money kept them from eating out of dumpsters and living on the streets until they got their acts together. Which is the meaning of "but now we can survive". They got jobs and now can fend for themselves. **(2 marks)**

d. This metaphor is basically used to say that without welfare, many families and people wouldn't survive. They wouldn't be able to live because they'd have no money for food, etc. Welfare helps them through a rough time and now they can provide for themselves. **(2 marks)**

WELFARE WAS A LIFE RAFT, BUT NOW WE CAN SWIM

24. Explain the turning point suggested in the last line of the article. (See ☜ on page 13)

The 'trainee' lady welfare recipient who is on welfare is coming out of its system and working for a better life. She is now aware of her employment and even still at a lower class insists on paying the bill.

(1 mark)

24. Explain the turning point suggested in the last line of the article. (See ☜ on page 13)

The speaker knows what the woman is going through and wants to help. It reminds her of when she was younger. She is able to provide this woman with a job. She made a new friend and helped a couple of lucky children. The woman was the one without a good job but she wants to pay the bill.

(1 mark)

24. **Explain the turning point suggested in the last line of the article. (See ☜ on page 13)**

Level 2—1 Mark
(1 x 1)

MARK ALLOCATION:

1 mark for explanation

SUGGESTED RESPONSES:

a. The suggested turning point for the last line could be that now the author is finally seeing the full impact of all her hard work as she has helped another 'learn how to swim', or not need assistance. **(1 mark)**

b. The suggested turning point is that this woman is now insisting on paying for coffee, knowing she has almost finished receiving assistance. She is relieved that, with this new job, she'll be able to pay her own way. **(1 mark)** She shows this by letting out a heavy sigh.

c. The turning point suggested in the last line is the attitude change that the welfare recipient demonstrates about her situation. She takes pleasure and pride in being able to help others instead of receiving help. The new job has given her dignity and enabled her to be the giver instead of the receiver. **(1 mark)**

d. A job is the first step to getting off welfare. When the new welfare recipient was hired she stepped off the raft and began to swim. She has been helped for such a long time, that now she wants to pay for herself and others. She was so grateful that is why she paid for the coffee. **(1 mark)**

Senior 4 English Language Arts
Provincial Examination

PROCESS WRITING EXEMPLARS

January 2000

Manitoba
Education
and Training

This document contains samples of student responses to the *Process Writing Task*, English Language Arts Provincial Examination, January 2000. These and other samples were used as exemplars in the marking of the examination.

Each exemplar paper was analysed using the Manitoba Education and Training evaluation schema. This schema, reprinted in the Appendix, involves four features of writing:

- content
- organization
- style
- mechanics

and uses the descriptors excellent *(level 5)*, proficient *(level 4)*, satisfactory *(level 3)*, limited *(level 2)*, and poor *(level 1)*.

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FOCAL ELEMENTS OF EXEMPLAR BOOKLETS

Content:

Level 2..... Exemplar #4
Level 3..... Exemplars #1, 6, 7
Level 4..... Exemplars #2, 5
Level 5..... Exemplar #3

Organization:

Level 2..... Exemplar #4
Level 3..... Exemplars #1, 6, 7
Level 4..... Exemplars #2, 5
Level 5..... Exemplar #3

Style:

Level 2..... Exemplar #4
Level 3..... Exemplars #1, 7
Level 4..... Exemplars #2, 6
Level 5..... Exemplars #3, 5

Mechanics:

Level 2..... Exemplars #1, 4
Level 3..... Exemplar #7
Level 4..... Exemplars #2, 5, 6
Level 5..... Exemplar #3

PROCESS WRITING TASK

Wednesday, January 12, 2000	–	*Session 3*	–	*1 hour to write first draft*	
Thursday, January 13, 2000	–	*Session 4*	–	*1 hour to revise draft*	
Friday, January 14, 2000	–	*Session 5*	–	*1 hour to write final copy*	***60 Marks***

TO BE DISTRIBUTED AT THE BEGINNING OF SESSION 3 WEDNESDAY, JANUARY 12, 2000

YOUR PROCESS WRITING TASK

Young or old, male or female, we all experience turning points in our lives. It is often in reflection that we truly appreciate the importance of these turning points—moments of insight in our lives.

Purpose: Your writing task is to write a speech explaining what you believe to be important turning points. Consider why these are important. This speech is to be presented to guests at a dinner celebrating this new millennium.

Your primary focus in this speech should be your own position.

In developing your speech:
- use your personal observations and experiences
- refer to a minimum of **three selections** from your readings booklets

Audience: Guests attending a dinner celebrating this new millennium.

Form: The written text of the speech to be presented at the dinner.

Length: 500–600 words *(guideline only)*. This guideline is intended to discourage students from writing draft work that is too lengthy and unwieldy to revise and recopy within the session timelines.

1. All written work must be done in the classroom. **ALL** work, including your draft(s) and notes, must be done on *Process Writing—Draft* paper provided by your supervisor. These papers must be handed in to your supervisor at the end of each session.

2. Final copy should be double spaced and written in blue or black ink in the *Process Writing Student Response Booklet* provided.

3. All *Process Writing—Draft*(s) must be stapled inside the back cover of the *Process Writing Student Response Booklet*.

4. See page 4 for guidelines regarding the editing and revision of your draft(s).

NOTE: Your teacher or supervisor is not permitted to assist you in this process. Peer and teacher editing are not permitted.

Process Writing Exemplar #1

CONTENT:

LEVEL 3—SATISFACTORY

- Only one turning point—the realization that Canada is the best country.
- Details are few (school system, welfare, museum).
- Ideas are clear but somewhat obvious and predictable.
  e.g. You can learn in a museum and nature as well as school (p. 4)
  "Welfare is a source . . ." (p. 3)
  ". . . school system . . . survive the world" (p. 2)
- Detail on page 4 regarding museums and nature does not relate directly to turning point stated.
- Most details generally appropriate and connected to ideas.

ORGANIZATION:

LEVEL 3—SATISFACTORY

- Order and arrangement is discernible but inconsistent.
  e.g. Begins with school system → welfare system → learning from nature and museums.
- Opening provides direction.
  e.g. "I'm here to tell you. . ."
- Closure contributes to unity.
  e.g. "Don't take this land for granted"
- Focus generally maintained.
  e.g. "We're lucky we live in Canada."

STYLE:

LEVEL 3—SATISFACTORY

- Strong voice, generally clear and consistent (more than satisfactory).

- Relationship with the established audience is sustained.
  e.g. "I'm here to tell you guys and gals. . ." (p. 1)
  Also see pp. 2, 5, 6

- Diction is adequate but is not specific.
  e.g. ". . . so glad"
  ". . . the best"
  " great climate"
  "the poem talks about"
  ". . . like lots"

- Syntax is generally straightforward but attempts at complex structures are somewhat awkward.
  e.g. "We have so many options . . .old age, Nature." (p. 1)

- quotations and references are somewhat integrated.
  e.g. "A poem by Peter Cole . . ." (p. 4)
  "I read a story by Barbara Hagar . . ." (p. 3)

MECHANICS:

LEVEL 2—LIMITED

- Inconsistent grasp of the conventions of language, e.g.:

  – sentence construction
    e.g. run-ons (see pp. 2, 3, 4)

  – grammar and usage
    e.g. *agreement*
    "Our school system . . . they . . ." (p. 2)
    adverb usage
    "take school serious" (p. 2)
    "do extra better" (p. 6)

  – spelling, capitalization, punctuation
    e.g. multiple spelling errors ("payed her do's")
    inconsistent use of capitalization
    word endings frequently omitted

New Millenium has had one great turning point for me, To not take life so easy. We have so many options in life compared to other Countries and shouldn't be taken for granted like, schools, Jobs, Money, food, homes, old age, Nature.

Good evening "boy and gals" I am so glad your parents have let your come to my millenium bash. I'm here to tell you guys and gals that this is the best Country in the world and not to take it for granted. There are so many special features about this Country (Canada) like no other so listen up please.

My turning point in my life wasn't

until this year, when I realized how lucky I was to be a Canadian. We as people have so much in life and the 3rd world countries don't.

Our School system the best in the world, they are [redacted] there to teach us and git more knowledgable about the work soceety and how to survive the world. But most people abuse these [redacted] privelege by droping out or just fooling around in high school.

About 17% of the dropouts in 1993 couldn't find work and those who did made $7175 a year. I know that seems like lots to you but it isn't, That has to cover living expense. food, clothes, bills, and so on. So kids really take school seirus and achive the goals

you have and commute to them.

We as Canadians really don't know how lucky we are if we have money problems we can resort to Welfare, Welfare is a source of money that your mom or dad can get if cannot find work. It does not pay the best but it helps in the hard times if you need it.

I read this story by Barabara Hagar, who's mother resorted to welfare for 10 years until she found a stead job. Barabara as a kid work so hard and payed her dis and became very successful with her life. No one likes welfare but it's there for the need Because I am sure if this blessing were in a 3rd world country they wouldn't

live the strawng life they do, and its not there fault that thew coarntry poor. So we have to realize God blessed us to live in Canada and to do the best we can and not to screw our life up and Succeed in life

School isn't the only way to learn, your can learn on your own to Museums and nature, see it for yourself, not only on your televisions. It is so beautiful and peaceful and your get out of the hectic life. You can build beautiful treasures out of Mother Nature.

A poem by Peter Cole called Relics. talks a about a man's Grandfather has built a great War canoe and is in a Museum but doesn't want it in the museum

because it is useful in there and still thinks it has a couple of years left. He says

"Don't let it die here
in this climate controlled mausoleum
this gallery of respectful silence
don't bury it like the crucified display
where everyone can watch it rot
for two dollars and fifty cents
half price Thursday

Give me an axe and I will end it
misery and my own."

I feel that those lines reflect on everyday life. People are inside watching T.V, Playing video games or playing on the computer are aren't outside in the great climate. Mother nature has so much to offer, Explore its beautiful sites. Don't waste away in front of your T.V's

So kids this brings me to my conclusion

Please don't make the same mistakes I have made, going through high school and thinking you can slack of till Grade 12 and do extra better in that grade because you won't. Get the grade you deserve and have fun and explores your option. Don't take this land for granted it is not always going to be here. Succed in life. Set your goals and make sure you complete them. Thankyou for attending this Millennium bash now lets party and have fun.

Process Writing Exemplar #2

CONTENT:

LEVEL 4—PROFICIENT

- Ideas are thoughtful. With each turning point, the writer presents a thoughtful conclusion about what she has learned. The writer presents insights of her learning and encourages audience to reflect on her insights.
  e.g. Relationship with siblings (p. 6)

- References support and connect directly to ideas.
  e.g. Reference to Frau Hitler – "feel powerless" (p. 5)
  "So, I am concerned about my financial future." (p. 8)
  ". . . suddenly be conscious . . . new ideas." (p. 1)

- Details are relevant and purposeful
  e.g. Profound turning points—first experience with death (pp. 3/4)

ORGANIZATION:

LEVEL 4—PROFICIENT

- Purposeful order and arrangement. Introduction clearly identifies ideas to be presented and presents these ideas in chronological order throughout the writing.

- Opening is clear and provides direction, perhaps inviting further reading. The Hifler quotation provides a focus for the writing.

- Closure assists unity by summarizing and encouraging others to examine turning points.

- Transitions mechanical.
  e.g. "another"
  "a final"

- Focus and coherence consistently maintained.

STYLE:

LEVEL 4—PROFICIENT

A considered and competent composition.

- Diction
  - sometimes specific and effective and precise.
    e.g. "profound influence"
    "dramatically changed"
    "venture into unchartered waters"

  - sometimes only adequate:
    e.g. "very large event"
    "a lot of time"

- Syntax generally effective. A few awkward moments.
  e.g. Use of "when" clauses (p. 3)
  "live comes to an end . . . to live life" (p. 4)
  ". . . have reflected back upon" (p. 8)

- Quotations fluently integrated
  e.g. Hifler quotation (p. 1)
  "After all . . ." (p. 8)

- Voice is strong and relationship with audience is established and sustained.

MECHANICS:

LEVEL 4—PROFICIENT

Solid control of conventions of language.

- A few problems include:

  - run on sentences (pp. 2, 3, 7)

  - spelling (pp. 2, 8)

  - "is when" error (p. 4)

  - unnecessary use of commas in compound sentences (pp. 1, 2)

  pronoun agreement (p. 9)

EXEMPLAR PAPER #2

The Events that Shape our Lives

Good evening, and welcome to this millenium celebration. As we approach this new millenium, we must look back upon our lives and determine what has helped to shape us, to make us who we are today. We must look back upon the turning points in our lives that have had a profound influence on ourselves and others. Turning points happen every day, and they are something that "gives us reason to suddenly be conscious of new circumstances and new ideas. We are able to think outside the limits of our usual methods" (Hifler 1). Turning points are events in our lives that open our eyes. Sometimes, turning points can be small and ordinary, but they

can also be very large events. As I look back upon my life, standing at the threshold of a new millenium, I have tried to examine what the major turning points in my life have been, and how they have affected me. The major turning points in my life have been my first experience of death, when my sister had cancer, and graduation.

"As turning points go, some are not particularly great to see" (Hifler 1). My first experience of death was a profound turning point in my life, as I imagine it was with most people But, it was not a person that died, it was my families' first dog. I used to love playing with Toby (which was our dog's name). We used to run around together, and he would come with us when

we went to pick vegetables. When I was young, he was a special part of my life. I recall one day when my dad and I were over at my grand-parents' house, when we saw Toby come walking up to us. He could not control his bodily functions, and he was having trouble walking. I had no idea what was happening, but I think my dad knew. I can't really remember what happened after that, I may have blocked out what happened, but I do remember burying him with my dad. I was also the one who had to tell the rest of my family that Toby had died. I must have been around six years old at the time. This event had a profound effect on me. I was forced to

grow up quickly. I realized that life comes to an end. I understood that life is not just full of happy memories, and that life is not pretty. Life has joys, but also sadness in it. Although, I learned that life comes to an end, I also realized to live life to its fullest because I may not have a lot of time to enjoy life. I learned to appreciate my life a lot more, and not to complain when something bad happens, because it could be worse. This is how my first experience of death was a profound turning point in my life.

Another event in my life that I have looked upon as we approach the new millenium is when I learned that my sista had cancer. Before this, nothing really terrible had happened

to our family, and I was happy. When I heard that my sister had cancer, my very foundation was shaken. I felt like Frau Hitler. She felt powerless to help her baby. She was afraid that it was going to die and could not do anything about it. (Dahl 6). This is how I felt, I was afraid that my sister was going to die, but I could not do anything about it. Although this was a negative event, it had a positive outcome. Before this turning point, I did not really spend any time with my sister or the rest of my family, because I did not think it was important. After being faced with the possibility that I may lose my sister, this view dramatically changed. I had never really appreciated her, until there was a chance that

I may have lost her. Now, my sister and I have a very close relationship. She has become one of my best friends. I spend a lot of time with her. I talk to her about all of my problems, and I try to help her with her problems. We are a lot closer than we used to be. Because of this turning point in my life, I now have a stronger and closer relationship with my sister, and I am grateful for it. I am asking that all of you examine your relationships with your siblings and determine if you have a good relationship with them. And If you do not, then treat this new millenium as a chance to start over again. This is how then my sister's

illness was a turning point in my life.

A final turning point that will be happening in the near future is graduation. This will be a major turning point in my life, as well as for everyone else that is graduating at the beginning of a new millenium. We will be considered adults, we will have a lot more responsibilities. We will have to leave the protection of highschool and venture into uncharted waters. I am ~~ex~~ excited about ~~on~~ graduating because I will have a lot more freedom in my life. I ~~will~~ will be able to make my own decisions. My parents will not always tell me what to do. I will have the world at my fingertips, and it is up to all of us to grab onto it an enjoy the

side. Although this is an exciting time, I am not graduating from high school without some trepidation. After all, from 1990 to 1995, the average earnings for ~~same~~ someone from grades 9 to 13 with a degree has decreased. (Statistics Canada 7) So, I am concerned about my ~~future~~ financial future. This is how graduation will be a major turning point in my life.

As I approach the new millenium, the turning points in my life that I have reflected back upon are my first experience of death, when my ~~sister~~ sister got cancer, and graduation. These are all important events that have ~~so~~ shaped me into who I am today.

~~I~~ I challenge everyone here today to look back

on their lives, as we enter into a new millenium, and to examine what the turning points in their lives have been. The new millenium will be full of turning points that will shape us into who we are, and I encourage everyone to be ready for those turning points.

CONTENT:

LEVEL 5—EXCELLENT

- Ideas perceptive
  e.g. "stress is a permanent fixture . . . to become major turning points". (p. 2)
  Smokers—". . . insignificant choice . . ." (p. 3)
  "After, our situation . . . to our reaction" (p. 4)

- Details and references significant. References used to provide details and enhance and clarify ideas.

- Uses details and references with originality—to enhance her own ideas.

ORGANIZATION:

LEVEL 5—EXCELLENT

Skillful and effective order and arrangement. Logical and seamless flow from one idea to the next.

- Focus and coherence consistently maintained.

- Great opening that invites further reading.

- Closure effective and introduces a broadened context.

- Transitions smooth and polished (transition of ideas).

STYLE:

LEVEL 5—EXCELLENT

A skillful fluent composition.

- Diction is effective and often precise but there are lapses into inflated vocabulary.
  e.g. "intrinsic consequences"

- Syntax is effective and at times polished.
  e.g. Final sentence, opening paragraph

- Voice is clear, consistent and strong. Strong engagement with audience.

MECHANICS:

LEVEL 5—EXCELLENT

An excellent command of the conventions of language.

- Incidental errors include:
  - agreement—"The way . . . turning points" (p. 2)
  - spelling (pp. 1, 4, 6)
  - effect/affect (p. 3)
  - possessive (p. 5)

EXEMPLAR PAPER #3

I recently read that in the first waking hour of every day, the average human being makes forty-two decisions. I'm sure that most of us couldn't recall more than five of those; but each judgement that we made contributed to the state that we are in at this very moment. The most eminent and profound turning points in our lives are the ones that occur every day. The indescernable and seemingly trivial choices that govern who we are as members of society are

constantly being made. We tend to disregard the importance of our daily actions, but they cannot be denied. When a monumental turning point occurs, attempting to acknowledge a single moment that made it happen is as impractical as trying to find out which snowflake started a blizzard.

Regardless of which millenium it is, stress is a permanent fixture in our existence. The way we handle the events in our lives prove to become major turning points. In a recent survey conducted by Statistics Canada, it was

found that 46% of men with chronic stress are smokers. This figure is considerably higher than other sections of the population. Therefore, it can be assumed that to some chronic stress sufferers smoking is a release. Their "release" has a huge negative impact on both the individual and our shared health system. Suddenly, their insignifigant choice is a turning point for our society. A more positive example of a personal choice that effects the community is Barbara Hager. Raised on government assistance Barbara and her brothers

have become "educated, hardworking and employed" ("Welfare was a Life Raft, but Now We Can Swim" Barbara Hager) contributers to their communities who have transcended the circumstances they grew up in. Moreover, Ms. Hager encourages and aides others to strive for independence and share her sucess. Often, our situation is beyond our control; we cannot say that in regards to our reaction.

It is selfish to concern ourselves solely with the intrinsic consequences of our behavior. We can incite turning

points in peoples lives that are beyond superficial comprehension. In his short story, 'Genesis and Catastrophe' Roald Dahl explores this thematic concept. Set around Hitler's birth, we are introduced to a frantic mother and unresponsive father. As Adolf Hitler is being born, his mother worries about the deaths of her other children while his father doubts Adolf will survive. By the conclusion of the story we wonder, would Hitler have become such a madman if his father had loved him more? It seems unimaginable that the

immense tragedy of the Holocaust, (a turning point for civilization) may have been prevented by a few encouraging paternal words. Perhaps Dahl wrote this story as a reminder of the influence we have over other people. Or maybe he wanted to stress the responsibility we have to take it seriously.

Our responsibility should not be regarded as an obligation, but as an opportunity. Although it may seem overwhelming at times, it is in many ways a blessing. We do not have to let our circumstances dictate our

potential. We do not have an excuse to dismiss people we deem unworthy or insignifigant. To achieve greatness as a global community we must all contribute positively in this new millenium. Indeed, we all made choices this morning- each contributing to the state we are in at this very moment.

Process Writing Exemplar #4

CONTENT:

LEVEL 2—LIMITED

- Ideas are limited and over-generalized.
  e.g. ". . . when turning points are for the better it is more beneficial to our life."
  ". . . in the new millennium there will be turning points . . ."

- Details are few and most are from the references, almost summaries.

ORGANIZATION:

LEVEL 2—LIMITED

- Inconsistent order of ideas and details; shift from writing about better or worse turning points (p. 3), to self respect and discussion of welfare.

- Opening not particularly inviting but does point in the direction of turning points.

- Closure repeats ideas of turning points for worse or better.

- Transitions generally lacking.

STYLE:

LEVEL 2—LIMITED

- Diction is imprecise.
  e.g. ". . . we have made it . . ." (p. 1)
  "She says things in the poem . . ."
  ". . . not as big . . ." (p. 5)

- Syntax is frequently awkward
  e.g. ". . . they are older, just like in the story I read . . ." (p. 2)
  "Lots of families can only pick up a welfare cheque." (p. 5)
  "This way your life and others have a better chance of going the right direction." (p. 7)

- Voice is present and relationship with audience is established.

MECHANICS:

LEVEL 2—LIMITED

Writing demonstrates an inconsistent grasp of the rules of language.

- Problems include:

  – sentence construction
    - sentence fragments (e.g., pp. 1, 2, 5)

  – grammar and usage
    e.g. whether/weather
    agreement; use of it/they (pp. 1, 3)
    "is when" use

  – spelling, punctuation and capitalization
    - numerous spelling errors throughout

EXEMPLAR PAPER #4

Good evening ladies and gentlemen. I am glad to see we have made it through the new millenium and we are all well. As tonight we have gathered here to talk about turning points in the new year, as well as the previous year. As we all know everyone has a change in life. Weather it is in the new year or the ten years from now. Sometimes they are for the better and even sometimes for the worse.

In the newe millenium there will be turning points for everybody. Let's hope they are for the better in our lifes. For some people will not have a turning point until they are older, just like in the storie I read called "Turned on to Sound" by Beverly Bidermon. This storie is about a 30 year old women who was deaf since the age of 12. She was not able to hear anybody or talk on the phone. Her turning point is when her audiologist gives her a cochlear implant within her inner ear.

at first she could not understand sounds, but as the time went by she learned what certain sounds were and began to have hearing again. This was her turning point in life.

We all know that when turning points are for the better it is more beneficial to our life. Unfortantly there are some that so fortant. For ~~example~~ example a poem called "Housewife" by Helen Porter. In the poem Helen talks about an elderly women growing

old. She says things in the poem such as "I never was much of a dancer, although I always wanted to be. Maybe that or something else is what's wrong with me." This elderly ladie had a turning point for the worse. Unfortantly this happens.

In this new millenium lets us hope there are more jobs in the work force for people who need them. I have been lucky to have kept my job as long as I have ~~stud~~ already., but unfortantly there are many

people many people in the
world without a ~~pa~~ paycheque.
Lots of ~~[illegible]~~ families can only
pick up a welfare cheque, which
is not as big as if you were
employed. One good example would
be the story "Welfare was a life
raft, but now we can swim"
by Barbra Kazer. Barbra talks
about a family who used to
count down to the days
to collect their welfare cheque.
Then the first thing they would
do is cash ~~the~~ the cheque and
buy food for the family.

Then one day at the age of 17 the youngest boy in the family got a job. He saved money and helped his mom out with cash every now and then. A few years down the road he started his own bussiness and hired welfare women on welfare. This was a very big turning point for the young women and for himself. He help his own himself and a women who was on welfare. He gave one more important person a job. He also gave her self respect

back. Self respect is one if not the biggest turning point you can get.

In life there are exatly 365 days in one year. There are turning points for the worse and for the better. One can only live life by planing ahead, not day by day. This way your life and others have a better chance in going the right direction. I wish the best of luck to everyone as we make our way into the new millenium which hopfully will be filled

with good turning point to all.

Process Writing Exemplar #5

CONTENT:

LEVEL 4—PROFICIENT

- The first section of the paper is perceptive (level 5). The rest of the ideas are thoughtful and go beyond the obvious (level 4).

ORGANIZATION:

LEVEL 4—PROFICIENT

- Writer begins with a cultural anecdote that serves as a discussion of his first idea and an example of a cultural/societal turning point. He moves into his welcoming of his audience → personal turning point → global turning point.
- Because the transitions are not immediately obvious, the reader may have difficulty following this sophisticated complex organization.
- Opening and closure are Level 5.

STYLE:

LEVEL 5—EXCELLENT

A skillful paper stylistically.

- Diction precise and at times poetic.
- Variety of sentence patterns and syntactical structures are effective and sometimes polished.
- Voice clear, intimate.

MECHANICS:

LEVEL 4—PROFICIENT

- Writer demonstrates a solid control of the conventions of language but there are some errors in all categories.
  - run-on (pp. 2, 3, 5)
  - spelling errors
  - "of" use is at times awkward (pp. 1, 2)
  - switch from "us" and "we" to "your" (pp. 4, 5)

EXEMPLAR PAPER #5

"I look at your beautiful war canoe, Grandfather

I feel the lines of its hull with my fingertips,

inhale the length and depth and volume of its smooth belly.

Sweet smell of cedar smudge" Speaking as a native person, I

represent the First Nations people of my community, and of my culture

today. Looking back, we have come along way since the time of our

forefathers, at a time when the land was our most precious of jewelery.

we held onto it and kept it sacred. we respected the land and the

animals that dwelled within it. we were the keepers of our land and

proud of it. Until one day ." With sadness, Grandfather

I see your beautiful war canoe hanging there on the wall.

suspended from the ceiling by wires spotlighted highlighted

caught in a glass like a spectacle trapped in time and space

imported time while space." we lost it all. In came the Europeans with their new technology. Our land was no longer our own, but ours to share. During this period in history, the ways of my (our) people were lost. Languages were lost, animals were being overhunted, tribes vanishing off the face of this planet! A culture dying? well, almost. We look back and see the turning points of what was, what could have been, and what is today. As we enter the new millenium, the mistakes of our past will be remembered and not repeated. As for the future, we stand here right now of what is, and talk of what could be.

We have come together today to celebrate the beginning of a new Millenium. People of town and reserve have all been invited to this dinner tonight in hopes of welcoming the new year as a community. Speaking as a ~~reserve~~ representative of my reserve, I welcome

and thank you all for attending. As you all know this new year is special because of what it brings with it: a new millenium. As with a new turning point.

Today maybe a turning point. It happens that way - not with flashing lights and fan fare, but quietly. Early I spoke of a turning point in society, using my culture as an example. Now I will speak of two turning points in my life - one which happened recently and another which will soon come about. Not long ago I lost my father. He was always ~~there~~ there for me whenever I needed him. He was always there to depend on, he would always help me out with my problems. This was a life I knew and loved best, because he was there and it made my family complete. This was a life I knew, and today, have to say goodbye to. He is no longer here and that dependency I had with him

is gone. ~~There are many turning points often~~ This was a turning point in my life because ~~it~~ it helped me ~~to~~ to realize that life is precious and the people you love will some day be gone. This is a turning point which is very personal, and very big. But, as turning points go, some are not ~~particularly~~ particularly great to see, but are often hidden in such small, ordinary events as to go ~~undetected~~ undetected. ~~The other turning point in my life which will happen~~ As for the turning point which will soon come about, I'll just have to wait and see.

Darkness maybe a symbol of death in literature, but evening has always been a time for thought and reflection. Perhaps the end of the day is the passing of all that has gone before, just as the following morning is the first day of the rest of your life. No wonder, then, that sunset and exercise bring shadows,

and with the shadows come questions. Say this millennium is the first day of the rest of your life, then what would be the ~~sunset~~ sunset and sunrise? What would be the shadows? ~~For one of world's history~~ There are many shadows which hang over our world's history, one of one would be the cause of ~~a~~ World War II. Adolf Hitler. There is a story of his birth, and as a baby he was small. His mother and father fear because of his size, maybe their baby would die. "Don't think about it now." A doctor tells them. "Is this one so ~~small~~ very small?" his mother replies."

"He is normal child"

"But small?"

"He is a little small, perhaps. But the small ones are often a lot tougher than the big ones. Just Imagine. Frau Hitler, this time

next year he will be almost learning how to walk. Isn't that a lovely thought." This begs the question of what would happen if Hitler never existed? What would the world be like? Would there still be a shadow as big as the one Hitler cast in the world? This would be a turning point no less, and a good one at that. But, because there was a Hitler, the turning point in history is one washed in blood.

Turning points often reflect the changes in our lives which transform our views on how we see the world. Whether it be big or small, the outcome is usually the same - we walk away knowing that what we experienced has contributed in shaping our character and forever changing our lives, the society we live in, and the world as a whole.

Process Writing Exemplar #6

CONTENT:

LEVEL 3—SATISFACTORY

- Ideas are clear and predictable based on the readings.
  e.g. "Turning points do not have to be large or earth shattering . . ." (p. 1)
  ". . . turning points sometimes take the form of global circumstances . . ." (p. 3)
  "Individual turning points happen. . ." (p. 4)

- Some details are relevant and purposeful.
  e.g. "penicillin" (p. 2)
  "Rwanda and Bosina" (p. 3)
  "Internet" (p. 4)

- References generally support ideas.

ORGANIZATION:

LEVEL 3—SATISFACTORY

- The writing demonstrates a planned, although not always purposeful, order and arrangement. (See long paragraph, pp. 3/4)

- The opening invites further reading but provides only some direction as the discussion deals with more than historical turning points.

- Focus and coherence are generally maintained as discussion of individual turning points such as losing weight and learning to hear create an inconsistent focus.

- Transitions are present in every case but are neither varied nor effective.
  e.g. Repetition of phrase "turning points".

- Closure introduces a broadened context to some degree and assists unity and coherence.

STYLE:

LEVEL 4—PROFICIENT

This is a considered and competent composition.

- *Diction is at times specific and effective.*

e.g. "... the fizzle of the Y2K bug." (p. 1)
"materialized" (p. 1)
"transform" (p. 2)
"global concept" (p. 4)
"restoration" (p. 4)
"prominent technologies" (p. 6)

- Syntax – There is a variety of sentence types and patterns, some of which are quite effective.
  e.g. See introductory paragraph, "With luck ... today." (p. 1)
  Use of interrogative sentences.

- Reference on pages 4/5 is only somewhat integrated.

- Voice is clear and consistent. Relationship with audience is established and sustained. (See use of questions and direct address to audience.)

MECHANICS:

LEVEL 4—PROFICIENT

The writer demonstrates a solid control of the conventions of language. There are errors.

- Problems include errors in all three areas:
  - punctuation errors
  - subject/verb agreement (pp. 2, 4)
  - faulty comparison (p. 1)
  - verb tense (p. 1)
  - use of subjunctive
  - use of "so"
  - sentence fragment (p. 5)

EXEMPLAR PAPER #6

Welcome friends. On this day, a new era dawns upon us, the next millenium. With luck, this new age will usher in a time of peace; it's already off to a good start after the fizzle of the Y2K bug. Had the Y2K disaster materized, it had the potental of a major turning point of humankind's history. Our history has had a great influence on, shaped, if you will, our world which we live in today.

Turning points do not have to be large or earth shattering as the

year long to have an impact." As turning points go, some are not particularly great to see, but are often hidden in such small ordinary events as to go undetected" (Joyce Sequichie Hifler, Cherokee Feast of Days). Some turning point in life were so minute, but were so important in shaping our world. The creation of penicillin for example, has treated many diseases, but is barely noticed or remembered. Minute turning points can also transform into world events such as the birth of Adolf

Hitler as described in Roald Dahl's "Genesis and Catastrophe".

However, turning points sometimes take the form of global circumstances which can shape the history of humankind in a few moments. World War II for example, changed the lives and the lifestyle of the Jewish in a few days. The Rwanda and Bosina situations also turned their world for the worst. Some positive world turning points were women's rise to equality among men and the creation of some historic monuments of peace such as

the Statue of Liberty or even the upcoming Trans-Canada Trail. Also the use of the Internet has turned into a global ~~comp~~ concept and concern as to the regulation of its use.

Turning points don't have to affect the world population to make a difference. Individual turning points happen throughout all our lives that make a difference. Such common new year's resolutions such as to lose weight has helped form programs for compulsive eaters. "If I were an alcoholic or addict,

there would be programs to help me". (Deborah King, Resolving a weighty matter) is a common statement among compulsive eaters. Also turning points for others with personal complaints are valuable. ~~such as~~ Beverly Biderman's restoration of hearing as described in "Turned on to Sound" for example. These turning points can produce more and better contributing members of society.

The new millenium holds many more turning points and promises to bear fruit for the next generation

of humankind. Friends, the possibilities for our future are endless and overwhelming. One can only begin to imagine the life of such a future. What new turning points will there be? Which prominent technologies are waiting to be developed? Will there be an end to poverty and world hunger? Or will it become humankinds first true era of global peace? With such looming outcomes, we should be proud to initiate this new millenium. May it bring all peace and happiness.

Process Writing Exemplar #7

CONTENT:

LEVEL 3—SATISFACTORY

- Ideas are clear and obvious.
  e.g. "Technology advances every single day . . . science" (p. 2)
  "Other parents can make a big difference in your life." (p. 3)
  "Most of the turning points . . . as a person." (p. 5)

- Details are generally appropriate.

- References generally support ideas and details.

ORGANIZATION:

LEVEL 3—SATISFACTORY

- The order and arrangement are clear. The writer follows through in reverse order with intentions that are in the introduction.

- The opening is clear and provides direction.

- Focus and coherence are generally maintained but the focus of turning points as turning points per se is not always mentioned. (See discussion of parents, page 4.)

- Transitions are generally present but sometimes mechanical.

- Closure contributes to unity.

STYLE:

LEVEL 3—SATISFACTORY

- Diction is lacking in specificity.
  e.g. ". . . one big turning point . . ." (p. 2)
  "Other people can make a big difference . . ." (p. 3)
  ". . . will be a good part of your life . . ." (p. 7)

- Syntax is generally straightforward but is at times awkward and immature. (See conclusion)

- Awareness of audience is evident only in the conclusion.

- Problems with integrating reference (e.g., p. 3).

MECHANICS:

LEVEL 3—SATISFACTORY

General control of the conventions of language is evident.

- Errors in all three areas:
  - errors in usage:
    e.g. "anybodies life" (p. 1)
    "everybodies lives" (p. 2)
    "to young" (p. 3)

  - errors in sentence structure:
    e.g. "These campaigns higher taxes . . . public places" (pp. 6/7)

  - spelling errors:
    e.g. "handie-caped" (p. 3)
    "whitch" (p. 5)
    "choosen" (p. 5)
    "warrnings" (p. 6)

  - incorrect antecedent:
    e.g. ". . . medical technology . . . they . . ." (p. 3)

Turning points in anybodies life can happen at anytime, and in any way. There are turning points that may effect only one person, or there can be turning points that can effect a whole country, or even the whole World. A turning point can be caused by one person, and affect the whole World. Turning points are what make everybodies lives, and that is why people must learn to accept them and keep good faith. Turning points depend on you as a person, someone close to you "especially your parents", and The world around you. The whole world

has had one big turning point: Technology!

Technology has been the biggest turning point to affect the whole world. Technology advances every single day, from people coming up with new ideas and inventions, in computers, medical, transportation, and science. There is a story called "Turned on by Sound", that is a perfect example of technology in medical science. It is about a woman who has not been able to hear since she was twelve. Thirty years later she gets an operation that changes her life.

"... My cochlear implant, an electronic device implanted within the inner ear, wouldn't perform miracles, wouldn't restore hearing. It would simply help me perceive sound that in time I could learn to make sence of..."

If medical technology can make a deaf person hear, then maybe they can make Stevie Wonder see, and help many more handie-capped and disabled people.

Other people can make a big difference in your life. Parents for instance do make a big difference in our lives, because when we were to young to make any decissions,

our parents made them for us. As we grow older we learn from our parents, and to make our own decissions. The story "Welfare was a life Raft, but Now We can Swim" shows how we rely on our parents and when we grow older we live our own lives. It's about a 12 year old girl with a single mother and 2 other siblings. The mothers and her children lived on Social services because it was hard for the mother to keep a job with her children, who she had to take care of. When the girls grew older she ~~learned~~ learned from her mother, and tried to stay away from Social services by getting an education and getting a good job. She found

a husband and that helped by having another income.

Most of the turning points in your life will probably depend on you as a person. The way you live your life, make decissions, and take care of yourself.

Very many people have choosen to smoke, whitch is not one of the smartest decissions people make. People have the right to smoke but it is very paintless in the end. You smoke, spend thousands of dollars, and die at an early age because of it. Throwing money away and a part of your life away is not

worth the addiction to smoking, and it is not healthy what so ever. The article "Smoke it again Sam" explains how television has influenced smoking. Since the 1930's smoking has increased termendously. Now because of the increase in smokers, deaths, and other health problems due to smoking, there are just as many, if not more adds to influence people not to smoke. Even cigarrete Companies themselves must put health warnings on the products. More people are choosing not to smoke because of anti-smoking campaigns. These campaigns higher taxes

on tobacco, higher insurance premiums for smokers and restrictions on smoking in the workplace and the public places. Maybe this will cause a turning point for the future, and maybe nobody will smoke. That would be a very good turning point for the world.

The turning points in your life will be very important to you. As long as you are aware of them the turning point will be a good part of your life or a not so good part. Keep good faith and live your life as it comes to you. Remember that you yourself make most of the turning

points in your life, and it is up to you to make them the good turning points.

APPENDIX

Analytical Evaluation Schema

This "Analytical Evaluation Schema" was used in the evaluation of the Process Writing component of the January 2000 English Language Arts Provincial Examination.

Four features of writing—Content, Organization, Style and Mechanics—are identified as basic elements of written composition. Each of these elements was analyzed and assigned a level of proficiency. The following percentages were allocated for each element:

Content	30%
Organization	25%
Style	25%
Mechanics	20%

CONTENT—30%

The evaluation category **Content** assesses how thoughtfully and effectively, within the form of the assigned writing task, the writer:

- communicates and integrates **ideas** (information, events, opinions, perspectives, etc.) appropriate to the writing task;
- includes **details** (facts, evidence, anecdotes, examples, descriptions, characteristics, etc.) to support, develop, or illustrate ideas; and
- uses **references** to support and clarify his or her own ideas.

Level 5—Excellent:

- **Ideas** are perceptive and well-considered.
- **Details** are consistently significant and precise and they enhance writer's ideas.
- **References** enhance writer's ideas or details.

Requested form is used.

Level 4—Proficient:

- **Ideas** are thoughtful and go beyond statements of the obvious.
- **Most details** are relevant and purposeful and they clarify the writer's ideas.
- **References** support and connect logically and directly to ideas or details.

Requested form is used.

Level 3—Satisfactory:

- **Ideas** are clear but may be obvious and predictable.
- **Details** are generally appropriate and connected to the writer's ideas.
- **References** generally support and connect to ideas or details.

Requested form is used.

Level 2—Limited:

- **Ideas** are limited, discernible, but may be overgeneralized.
- **Details** may be few, repetitive, not clearly relevant, or only superficially related to writer's ideas.
- **References** are only somewhat connected to ideas or details.

Requested form is used but may not be sustained.

Level 1—Poor:

- **Ideas** are indiscernible.
- **Details** are scant, imprecise or absent.
- **References** are not connected to ideas or details.

Correct form is not clearly established.

ORGANIZATION—25%

The evaluation category **Organization** assesses how clearly and effectively, within the context of the writing form, the writer:

- **orders** and **arranges** ideas, details, and paragraphs;
- creates an effective **opening** or introduction;
- establishes and maintains **focus** and **coherence**;
- uses **transitions**; and
- provides effective **closure**.

Level 5—Excellent:

- The writing demonstrates a skillful and effective **order** and **arrangement** of ideas and details.
- The **opening** is strong and invites further reading.
- **Focus** and **coherence** are consistently maintained, both overall and within the various parts.
- **Transitions** are smooth and polished.
- **Closure** is effective, consistently reinforces unity and coherence, and may introduce a broadened context.

Level 4—Proficient:

- The writing demonstrates a planned and purposeful **order** and **arrangement** of ideas and details.
- The **opening** is clear and provides direction.
- **Focus** and **coherence** are maintained.
- **Transitions** are varied and effective.
- **Closure** assists unity and coherence.

Level 3—Satisfactory:

- The writing demonstrates a clear **order** and **arrangement** of ideas and details.
- The **opening** provides some direction.
- **Focus** and **coherence** are generally maintained.
- **Transitions** are generally present but may be mechanical.
- **Closure** contributes to unity to some degree.

Level 2—Limited:

- The writing demonstrates a discernible but weak or inconsistent **order** and **arrangement** of ideas and details.
- The **opening** provides little direction.
- **Focus** and **coherence** are weak or inconsistent. A focused controlling idea is lacking or is not maintained in the development of the composition.
- **Transitions** are repetitive or generally lacking.
- **Closure** is weak and does not contribute to unity.

Level 1—Poor:

- The writing demonstrates an unclear or haphazard **order** and **arrangement** of ideas and details.
- The **opening**, if present, does little more than repeat the writing task.
- **Focus** and **coherence** are lacking.
- **Transitions** are missing.
- **Closure** is unconnected or missing.

STYLE—25%

The evaluation category **Style** assesses how effectively the writer:

- chooses vocabulary **(diction)**;
- arranges words, phrases and sentences, and integrates quotations/references **(syntax)**;
- establishes and maintains a persona **(voice)**; and
- engages the reader **(audience)**.

Level 5—Excellent:

Language choices contribute to a skillful, fluent, and confident composition.

- **Diction** is precise.
- **Syntax** is effective and sometimes polished. Quotations or references are fluently integrated.
- **Voice** is clear, consistent, and strong.
- Engagement with the **audience** is strong.

Level 4—Proficient:

Language choices contribute to a considered and competent composition.

- **Diction** is specific and effective.
- **Syntax** is generally effective, and quotations or references are well integrated.
- **Voice** is generally clear and consistent.
- Relationship with **audience** is established and sustained.

Level 3—Satisfactory:

Language choices contribute to a conventional composition.

- **Diction** is adequate but may be lacking in specificity.
- **Syntax** is generally straightforward. Attempts at more complex structures may be awkward. Quotations or references are somewhat integrated.
- **Voice** is present, but may not be fully sustained.
- Relationship with the **audience** is established but not fully sustained.

Level 2—Limited:

Language choices are limited and contribute to a weak composition.

- **Diction** is imprecise or inappropriate.
- **Syntax** is frequently awkward or immature. Integration of quotations or references is awkward.
- **Voice** is not readily apparent or not maintained.
- Relationship with the **audience** is weak.

Level 1—Poor:

Language choices are inadequate.

- **Diction** is overgeneralized or inaccurate.
- **Syntax** is confusing and uncontrolled. Quotations or references are not integrated.
- **Voice** is absent.
- Relationship with the **audience** is not established.

MECHANICS—20%

The evaluation category **Mechanics** assesses how clearly and effectively the writer applies the conventions of language for:

- sentence construction;
- grammar and usage; and
- spelling, capitalization and punctuation.

Level 5—Excellent:

The writing demonstrates an excellent command and control of the conventions of language.

Level 4—Proficient:

The writing demonstrates a solid control of the conventions of language.

Level 3—Satisfactory:

The writing demonstrates a general control of the conventions of language.

Level 2—Limited:

The writing demonstrates a limited or inconsistent grasp of the conventions of language.

Level 1—Poor:

The writing demonstrates an elementary grasp of the conventions of language.

Process Writing Policies

Omission of References

- Students who provide **no** reference to the readings contained in either of the reading booklets will receive a score of **zero** in the evaluation category of **Content**. The writing will be marked for the remaining three evaluation categories (Organization, Style, Mechanics).

- Writing that is Satisfactory (level 3) or better in the category of **Content** will be penalized **two levels** if it does not include references from **three** different readings (i.e., a level **five** becomes a **three**, a **four** becomes a **two**, and a **three** becomes a **one**).

  Writing that is Limited (level 2) or Poor (level 1) in the category of **Content** and that does not include references from **three** different readings will result in a score of **one** in **Content.**

- Note that references can be:

  – Direct quotations (*exact words of the writer*)

  – Indirect/Paraphrase (*in student's own words*)

Over-reliance on References

- Writing that relies so heavily on references that there is little evidence of original student thinking will receive a **maximum** score of **two** in the category of **Content**.

Plagiarized Responses

- Writing that contains continuous passages taken from either of the reading booklets without acknowledgement will be scored at **zero** in **each** evaluation category.

Off-Topic Papers

- Writing that lacks evidence that the student has followed directions, or that lacks content related to the question, will result in a score of **zero** in the category of **Content**.

Inappropriate Form

- Students who do not complete the writing task using the assigned form (e.g., a letter to the editor vs. a feature article) will receive a score of **zero** in the category of **Content**.

- Students who complete the writing task using a variation of the assigned form (e.g., personal essay vs. expository essay) will receive a **maximum of two** in the category of **Content**.

Insufficient Student Writing

- Writing that is too brief for markers to be able to determine a score for the four categories (Content, Organization, Style and Mechanics) will receive a score of zero in each category.